

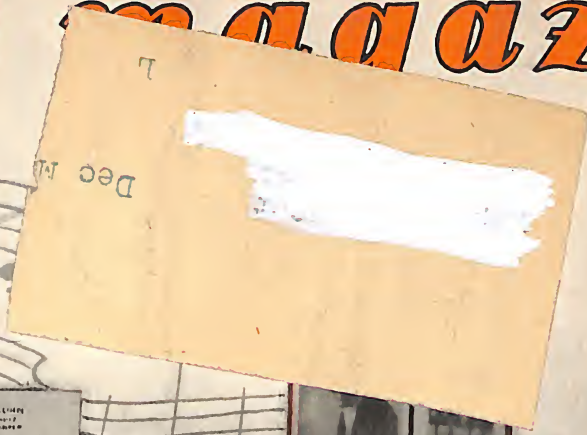
# THE ETUDE

June

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# "Where Airy Voices Lead"

WHAT are your chances of becoming immortal? In the public mind, immortality is very much mixed up with notoriety and fame. You may paint a swastika on the Washington Monument; and, if the District of Columbia police arrest you in sufficiently dramatic fashion, you will become notorious overnight and be forgotten in a fortnight. So notoriety is the opposite of immortality. If you work very hard and very well upon some worth-while project for many years, you may become deservedly famous. But immortality, ah, immortality is something quite different from mere fame.

When a famous composer becomes immortal it seems that he has joined his great gifts with higher forces that enable him to do things that are beyond the reach of ordinary man. That is precisely what Beethoven and Chopin and Wagner and every composer of consequence has done. Dr. James Kemble, in his engrossing book, "Idols and Invalids" (Doubleday, Doran and Company), gives us a very clear idea of the difference between fame and immortality. He says in his chapter on the Persian poet, Omar Khayyam: "Fame is of a man's own honest making. Immortality is the whim of posterity. Fame is a flower which lasts but a generation. A man gathers it, like edelweiss, only by the labor of hard climbing and the achievement of real heights. He then wears it in his buttonhole until it dies. Immortality grows on a different tree. The tree may be a decorative thing, or it may be noxious; it may hold the eye merely by its freakishness. Sometimes, of course, fame will eventually blossom into immortality; however, very often men have lived with gathered immortality not by the labor of their life's work but by accident, during their leisure activities; or the byways of personal peculiarities, eccentricities, or idle hobbies."

Dr. Kemble then goes on to explain that Omar Khayyam, born about 1015 A. D., at Nishapur in Khorassan, Persia, was in his day a very famous man. He lived to the age of one hundred and five years, and in his long life he became a distinguished mathematician and astronomer, a man of wealth, of high social position, a government officer, and a medical practitioner. He was easily the most famous Persian of his day, yet fame that came in his own time has vanished, while he remains an immortal for the poetry he wrote in his play time. The "Rubaiyat," as translated into exquisite English



PERHAPS SOME DAY YOU, TOO, LIKE JOAN OF ARC, MAY HEAR ANGEL VOICES

verse by Fitzgerald, is one of the most widely known of all collections of verse.

The musical immortals seem somewhat different from those of other spheres. They have lived in an exalted, rapturous, spiritual atmosphere, overwhelmed with their own inspirations, so that they seem apart from the rest of the world. Just why immortality should descend upon Franz Schubert, the humble, simple son of a Viennese teacher, and evade the hundreds of his contemporary musicians, who probably worked even harder to attain it, is one of the inscrutable mysteries. Sometimes one song will make an otherwise unknown man immortal. When Claude Joseph Rouget de l'Isle wrote *The War Song of the Army of the Rhine*, he was an unknown officer in the garrison at Strasbourg. Later, this anthem in defiance of tyranny, when sung in Paris by a group of soldiers of Marseilles, came to be known as *The Marseillaise*, and immortality descended upon its author and composer. Flotow, who lived to be seventy-one and was a very industrious composer, wrote twenty operas and many ballets. One, "Martha," made

him immortal. Leoncavallo, Mascagni, and Ponchielli, each despite his busy life, gained immortality through one opera. Inspiration is a bird of passage. Sometimes its visits are pitifully short. With others it stays a lifetime, as with Chopin and Wagner.

There is something instinctive in most men which makes them hope for immortality. The thought that we come to live our little span of years and may do nothing to make all our labors more permanent than the writing on the sands of the seashore, is always humiliating; but with it all we must bear in mind the fact that immortality is a kind of miracle which can come to only one in a hundred million. If we did not know this and accept it as part of the machinery of destiny, we might all be very unhappy. Perhaps in a life of great industry, immortality hovers nearer. But this is by no means always the case. We all know of one composer who was indifferent, lazy, and dissolute, and yet his songs have been so long a part of the literature that he may safely be called immortal. He never seemed to work to produce them. They just appeared like flowers growing in an ash heap.

One thing is certain. No one can induce or compel those conditions which go toward the production of a work likely

(Continued on Page 367)



# Untapped Reservoirs of Musical Treasure

The Secret of the Second Wind  
With Notable Citations from the Life of Antonio Stradivari

by Doron K. Antrim

ANOTED voice teacher once made this challenging statement: "I can do more with a student of average gifts and the capacity to push through to his second wind, than I can with a brilliantly gifted student who does not have that capacity." Albert Spalding put it another way. He said that his early playing facility might have been a serious handicap had he not been jolted into the realization that it would not take the place of hard work. Many noted musicians agree that the one whose attainments in music are great is invariably the one who has learned the secret of the second wind.

Years ago William James, father of modern psychology, said: "Men habitually use only a small part of the power which they actually possess." One reason for this, according to the Harvard professor, is that we seldom push through the first layer of fatigue to our second wind and a fresh supply of energy. Before we get to the second wind, not to mention the third or fourth, our minds report on one of a number of feeling tones. We may be bored or discouraged, but mostly just tired. Since James' time, scientific evidence has cropped up to document this statement.

Significantly, experiments conducted at the famed Harvard Fatigue Laboratory all bolt down to the point that ninety per cent of our weariness is caused by the mind. Members of the laboratory staff conclude, "The phenomenon formerly called fatigue, is better described as boredom."

For instance, students at Columbia University were kept awake for nearly a week under the stimulus of a constant parade of interesting tasks. On the other hand, a stay-awake marathon in Chicago, which made no provision for keeping the participants interested, lasted only three days. Of course, boredom is not the only cause of fatigue. But it's the commonest trip-up on the way to that second wind.

## The Second Wind

Just what is this phenomenon of the second wind, anyway? You encounter it daily in your work as a student or teacher. After you've warmed up to practice or study, perhaps you go along nicely for a while until you run into the first layer of fatigue. Then the going gets harder. Muscles and mind begin to rebel, and you slow up. The production curve in factories dips the lowest around mid-morning and afternoon. But you invariably push through this "drag," as it is often called, and eventually find yourself on another energy level and almost as fresh as when you began.

This phenomenon is so commonplace that you seldom give it a second thought. But it is fundamental. It applies to anything, big or small, which you undertake: some new study, things you want to accomplish, your ultimate goal in life. There's the fresh and often eager start, the onset of fatigue, doubt, discouragement, frustration—a whole train of mental bugaboos—and if you succeed in downing them, you reach a surge of new energy.

Getting through this trouble area is the secret of any noteworthy achievement. You simply condition yourself, step by step, to work on higher energy levels. Country people coming to the city eventually accustom themselves to its faster tempo. Whoever dreamed that our war production miracle was possible? But we had to make a mighty effort, and we did. At country fairs a big attraction used to be a farmer carrying a full-grown bull on his shoulders. This feat didn't seem at all unusual to the farmer. He began when the animal was small and carried him every day afterwards.

James says, "The plain fact remains that men the world over possess amounts of energy—resources which only very exceptional individuals push to their extremes of use. But the very same individual, pushing his energies to their extremes, may in a vast number of cases keep the pace up day after day and find no reaction of a bad sort as long as decent hygienic conditions are preserved. His more active rate of energizing does not wreck him; but the organism adapts itself, and as the rate of waste augments, the rate of repair also augments."

## The Genius Supreme

James' idea finds exemplification in a number of examples from music history. Witness Antonio Stradivari. "Ah, a great genius," you say. But that does not fully explain Stradivari, as I shall attempt to show.

As a boy, Stradivari was no schooling, and was very poor. He whittled boxes and sold them to swell the family earnings. His one consuming ambition was to make "boxes that sing." He was three years making the first violin which he signed. At his peak of production he could make a violin in two weeks, but that was years later, when his skill and craftsmanship had increased and he had accustomed himself to working on higher energy levels.

He worked with painstaking care and built his reputation gradually. His best period was between sixty and seventy, at a time in life when most men retire, although he made fine violins up to his ninety-third

year. Being proud of his age, he inscribed it, along with the year, in the later models. How a man with failing eyesight and unsteady hands could do skilled precision work at seventy, eighty, and ninety, has been the wonder of succeeding craftsmen who claimed he had a secret. Well, he did, but it is a simple one. It's the secret of the second wind.

Stradivari's one passion was to make perfect violins, and to that end he dedicated almost every waking moment of his life. How many people today give their work such devotion? With unflinching energy he labored day after day, rarely stepping out of his house; wearing a white woolen cap in winter, a cotton one in summer, and a white leather apron which he seldom took off except on retiring. The town of Cremona where he lived underwent three sieges in his time, but he didn't stir from his bench to see what the shooting was about. In the evenings he would pause a few moments in his doorway to watch the setting sun paint the windows of the Church of San Domenico across the way.

The world beat a path to his door: royalty, noblemen, virtuoso, who bought his instruments and at good prices. At times he would fall in love with an instrument and refuse to part with it. Such a one is the "Messie." Over two hundred years old, it still looks as fresh as the day it was completed.

Stradivari was a sculptor, designer, artist, chemist, craftsman, rolled into one. He made everything about a violin, even the hinges on the cases. No detail escaped him. And as soon as one violin was completed, another would make a better one. How can one make such accomplishment if he applies such a formula as this?

## Age No Barrier

People would like to have us believe that we become less useful as we grow older. Often we hesitate to take up some new study or skill because of this preconceived notion that we are too old. Science does not accept the commonly held verdict. (Continued on Page 367)



ANTONIO STRADIVARI

On his labels he used the Latin form of his name, Antonius Stradivarius

"FORWARD MARCH WITH MUSIC"

Many musicians, who look upon Francis Xavier Cugat (pronounced it Koo-got) as a product of the popular rope for Latin-American rhythms, do not know that Cugat himself is largely responsible for this movement. His musical antecedents along classical lines are sound and distinguished. He was born January 10, 1900, at Barcelona, Spain. At the age of six he started studying violin at the Conservatory. At the age of twelve he commenced giving concerts. His family went to Cuba and part of his youth was spent in Havana. Cuba has honored him with the Order of Honor and the Order of the Cuban Red Cross, with the rank of Commander.

With ambitions to emulate his great compatriot, Sarasate, as a violin virtuoso, he appeared with orchestras under the baton of famous conductors, Tullio Serafin. Coming to America, he studied in New York with the eminent violinist-teacher, Franz Kneisel, for four years. Later he studied in Berlin with Willy Hess and became a close friend of Enrico Caruso (with whom he appeared as violin soloist) and Pablo Casals. He then concertized in Europe and America as a violinist and as a conductor. In the concert field Cugat's last appearance was with the Los Angeles Symphony Orchestra, playing the "Symphony Espagnole," by Lalo. Then for a time he became a cartoonist on the Los Angeles Times. His cartoons are still in great demand and he has running contracts with two famous syndicates. He possesses fifteen thousand original sketches. His sketches, in a measure, for artistic color he has added to the fanciful, silk-ruffled costumes, and the paraphernalia of his orchestral groups.

Mr. Cugat then began to realize the far-reaching possibilities of the ingratiating music of Latin America and decided to devote his life to its popular exposition. Accordingly, he formed an orchestra which has been widely featured in leading hotels, notably the Waldorf-Astoria in New York City, where it has played for twenty years. This, with extensive and successful touring, has resulted in Cugat's frequent appearances in the movies, and an national radio broadcast (the Camel Caravan program), has made him one of the best-known conductors in the high-class popular field. His comments upon Latin-American music are very enlightening.—Cato's Note.

THE INFECTIOUS and ingratiating character of the music of the Latin-American countries has literally captured the world. It has called attention, on one hand, to the fact that long before we had a British, Russian, French, Scandinavian, Italian, and Russian culture in the United States and Canada, which are only too inclined to think was the beginning of all things musical on this side of the Atlantic, the Spanish Conquistadores and missionaries had planted the seeds of the art which has become so strongly rooted south of the Rio Grande that it deserves equal recognition as a cultural achievement.

These activities have followed two natural lines—the first being the development of an extensive literature of folk melodies in the various South American countries; and the second being the creation of numerous schools of musical composition, in which composers with more advanced techniques, indicating the influence of European training, have produced works which have commanded the international attention of musical artists. These include such composers as Carlos Chavez of Mexico, Hector Villa-Lobos of Brazil, and many, many other men of great gifts and finely developed skill. Those who are not familiar with music of thinking that it is more or less restricted to folk music and grand opera. They do not realize that great singers and great performers and great orchestras receive overwhelming responses in Latin America and also are given fees in the leading metropolitan centers, which are often the highest some of them ever receive.

## An Art Unique

"Personally, my interest has been in presenting music developed from the intriguing folksong types which may be definitely described as intoxicating. This music is influenced by Iberian, Negro, Indian, and other native factors in a way that has created a kind of art wholly unique. In its very raw and crude state some of it approaches the frenzy of the Negro Voodoo dancers, as well as the war dances of the American Indians."

"Perhaps you never have seen or heard such a group of highly emotionalized singers and dancers in a South American country. The music sometimes seems to be the result of almost uncontrollable nervous spasms of a riotous type. Again, it may be very sensuous, very intoxicating, and very dreamy. Naturally, rhythm is paramount, and these are rhythmic dances that are understood and reproduced after years of contact with natives. In many such groups the singers accompany

# Music in the South American Way

From a Conference with

Xavier Cugat

Widely Acclaimed Leader of Latin-American Music

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Some of the Reasons Why This Wholly Unique Musician Earns \$500,000 a Year



XAVIER CUGAT

themselves with percussion instruments only, so that the background is merely that of beating out the rhythm upon almost anything that comes to hand; even tin pans and improvised drums. Many of the percussion instruments in my orchestra have been evolved from such primitive origins. Of course, as time has gone on, melodic and harmonic refinements have come in, but somehow these do not ring true if there is not an incessant background of the primitive instruments.

"Just as the castanets of Andalusia seem to be a natural part of the Spanish folk song, so the rhythmic instruments of Latin America form the integral background for Latin-American music. I think that there is no music in the world that compares with Latin-American music in its combination of the impulses of man with that higher development of an art. Russian music, Hungarian-Gypsy music, and some Spanish-Gypsy music are quite near the primitive, but do not touch Latin-American music in this respect.

"The percussion instruments used in my orchestra include the usual types played by the beruffled musicians found in most rumba bands beneath the Rio Grande. They include claves, which are two hardwood sticks, usually made of rosewood or ebony. One of the sticks is held in each hand of the performer. Although one might think that these are easy to play,

they really require the services of an expert. The tips of the fingers grip the claves lightly and the palms of the hands are made hollow or curved, so that they form a kind of human resonance chamber. This enables the player, when the sticks strike together, to produce a sharp, acute, clicking sound which establishes the basic rhythm of the rumba and other Latin-American dances.

## Various Instruments

"Next come the maracas. These are made of gourds, found in tropical countries. They first are thoroughly dried and filled with coarse sand, pebbles, dried beans, and sometimes lead shot. They look for all the world like overcast baby rattles. The musician holds one in each hand and shakes them in rhythm with the dance movements. A steady down-beat is used with the left hand, while the right hand is used for the up-beat or the counter-beat. For a dreamy or "beguine" number, the player uses maracas filled with sand, which gives a subdued, swishing sound; whereas, for the more "boisterous rumba, the maracas are filled with pebbles.

"The bongos consists of two small drums fastened



CARMEN MIRANDA, "THE BRAZILIAN BOMBSHELL," IN ONE OF HER FAVORITE ROLES

"FORWARD MARCH WITH MUSIC"



together and held firmly between the player's knees. One drum is larger and taller than the other—a kind of tenor drum. The *bonzo*, which by the way is now turned out by North American manufacturers, is made with only the top head. It is one of the most difficult of all rhythmic instruments to play. The player uses the fingers and the palm of the hand and no drumstick. There are dozens of rhythm patterns which the player must know, but above all he must have a very sensitive nervous system and an intense musical keenness.

"The *finibales* are a pair of flatter drums with both a bottom and a top. They are fitted to a standard and the player either stands or sits while playing them. They are pitched lower in the scale and have a deeper and far richer tone than the *bonzo*."

"The *güiro* (pronounce it 'wee-dough') is a long, squash-shaped gourd with notches cut in its outer

edge for about six or eight inches. The player employs these a thin piece of metal or wood to scrape over these saw-toothed notches. This produces a soft, shuffling sound and is used in the slower or more melodious rhythms."

"The *quijada* is really nothing more than the jawbone of an ass. What native musician, longing for a rhythmic sound, first came across the skeleton of a donkey and found that the dried jawbone, with its loose teeth, made a very distinctive kind of rattle, no one knows. However, it does produce a result which seemingly cannot be secured in any other way. It gives off a rattling sound and is used to accentuate the down-beat. The players laughingly insist that the jawbone of a female ass produces a louder tone."

"The *scencerro* is nothing more than a large cowbell and possibly owes its origin to the gonzales, or South American cowbells. Formerly it was made of wood, which produced very beautiful sonorous tones. Now metal bells are used."

(This will be followed by a second part in the next issue.)

## Divide and Conquer

One of the Oldest Tricks of Military Strategy Is to Divide the Enemy and Conquer Him Piece-meal

by Arthur L. Clark

WE MASTER an intricate passage in a new piece of music by reducing the difficulties to their simplest terms. We clarify involved rhythmic problems by subdividing, and overcome technical stumbling blocks by working on the simple, component parts which combine to produce that particular difficulty. As each tiny portion is conquered, the remainder becomes easier. Eventually, we perform the passage successfully, although at first the whole appeared to be utterly beyond our powers of assimilation.

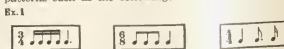
The principle is interesting, because it is so universally applicable: no matter how technological or social development was ever conceived in its entirety. But most of us indulge in the nerve-racking habit of trying to solve all at once, problems like the future of symphonic music, or our personal status after the war. Complexity is frightening, and persistent contemplation of an apparently insoluble problem, with all its ramifications, is a sure path to anything but success. That is why we break down one big musical problem into many little problems with which we are able to cope. When next you dissect an ornery bit of passage work, remember that you are applying a principle fundamental to successful living, and indeed to life itself.

## Counting Can Be Fun!

by Adeline Curry

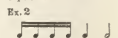
STOP being a music teacher for a minute and put yourself in the pupil's place. The child learns that a quarter note gets one count, a half note, two, and whole, four. If the meter is four-four. But change the meter to six-eight, and you have another matter entirely. As Bobbie exclaimed last week when he had a new piece in six-eight rhythm: "For Pete's sake, just when I get four-four meter straight, you switch things on me!" . . . Then go into dotted notes, and you are headed for real trouble.

I made a set of cards on which were short, rhythmic patterns such as the following:



Any number of pupils may play. The cards are placed face down on a table. Each pupil draws a card, shows it to the group, then tells how many counts the card gets. He gets one try only; a missed card is slipped back into the pile. Difficult cards are marked with an X and count two points instead of one. The children are delighted when they get hard ones! When all cards have been drawn, the players count their cards, the one having the highest number of points being the winner.

Another game is called RATTIONING. (Shades of O. P. A.) I cut pictures of food products, canned goods, cereals, and so forth, and pasted them on cards. Under each picture is a pattern of notes similar to those found on the cards in the game above. Those are the "points" required for the various items. The children come to the grocery store where I serve as clerk, and draw me "money" (quarter notes, halves, sixteenths, drawn on slips of paper) for the articles which they wish to buy. They must give me the exact amount. One five-year-old picked up a jar of pickles, calmly studied the pattern



and handed me two half notes! She had played so many games that the patterns were perfectly familiar. Remember—orderly pedagogy teaches that a thing learned willingly usually sticks. And it certainly makes life more pleasurable!

## "Ear Scenery"

### The Theory and Practice of Sound Effects

by Rose Heylbut

SINCE THE STAGE of Shakespeare's day, when "setting" consisted of placards that announced the locale of the action, the theater has steadily advanced toward greater visual realism. The well-produced play or today gives the audience not merely action and dialogue, but the complete atmosphere in which the personages find themselves.

We enter a world of kings, or of pirates, or of jungle folk, merely by raising our eyes to a set stage. The "movies" have carried visual realism far beyond anything the stage is capable of doing, establishing links of background, setting, and mood that reach into the past and look ahead to the future. When radio became the national pastime, however, visual realism was worse off than in the days of Shakespeare's placards—it was nonexistent. Something had to be done to allow audiences to continue receiving the complete perceptions to which they were accustomed, and that something was found in sound effects.

According to Mr. Fred G. Knopfke, Head of Sound Effects for the NBC, the business of sound effects is a great deal more than producing appropriate noises. The noises are merely the result of painstaking scientific research into the reproduction of mood.

"Suppose a scene is to be played in the maternity ward of a hospital," Mr. Knopfke begins, "how are you to place this in the listener's mind without telling him in so many words? In a story, the scene would be described; in a play or a movie, it would be plainly shown. How about radio? First a study must be made of the most usual and revealing sounds commonly associated with such a locale; then those sounds must be duplicated. In the end, we might hit upon the sound of the expectant father's nervously drumming fingers, of his walking up and down the corridor, and finally the sound of a new-born infant's first cry. Naturally, many other sounds are to be found in the actual scene itself; if it sounds as if he is in a room, real sounds must be reproduced not only convincing and believable sounds."

### How Sounds Tell Facts

"Thus, it might happen that a sound that would genuinely arise in a given scene or situation might be unfamiliar to the majority of listeners; or might fall in its own right as sound, to arouse a sufficiently strong association of recognition. The whirr of a motor, for example, is certainly present when we ride in a bus, but the whirr of a motor is bound up with too many other associations (buses, tool-rooms, factories, and the like) to allow it to paint a strong picture of a bus. It would have to be coupled with other bus noises which, in turn, would have to be searched out and studied."

According to Mr. Knopfke, it is simpler to define time and setting through sound. The crow of a rooster followed by the chime of five on a church bell tells

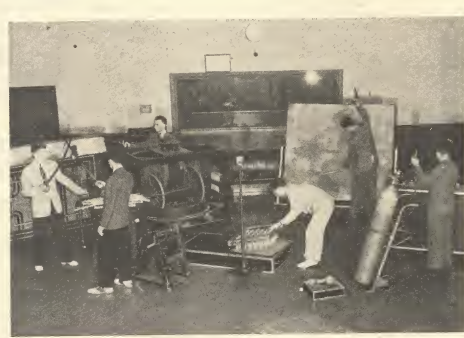
the audience that it is dawn of a new day. The tramp of feet, to the accompaniment of file and drum, sets the stage for a military parade. Both of these tell facts, uncolored by mood or atmosphere; you still do not know whether the dawning day marks a declaration of war or the signing of a peace treaty; whether the parade carries men to battle or out of it. The establishing of this atmosphere constitutes the fixing of mood, which is the most complicated problem that sound-effects technicians have to solve.

Surprisingly enough, music, as such, plays but a limited part in sound effects. Radio regulations establish music as music; that is to say, if it is scored (rather than written into a script) it must be performed by a musician, and is thus lifted out of the



REAL EFFECTS ON RECORDS

Many sounds cannot be duplicated and then the studio relies upon the expert introduction of these as reflected on records.



THIS IS WHAT YOU HEAR  
Sound effect experts with various devices for imitating storms, marching men, battles, and "what have you."

sonages on either side of a tavern door. On the stage, the door opens and creaks, Maestro Toscanini, wishing to give his radio audience the greatest possible tonal accuracy, demanded that the operatic door be put on the program—in this case, to duplicate the absent scenery. Thus, a door was requisitioned (from the NBC sound-effects department's stock of large doors, small doors, house doors, room doors, screen doors, jail doors, old doors, new doors, creaking doors, squeaking doors, and just plain doors), and a sound-effects man was sent to Studio 8-H to creak, according to the hallowed cues of Toscanini.

### Musical Instruments for Sound Effects

When music is treated as a separate department which does not often mix with sound effects, musical instruments are called upon to produce certain impressions. The piano, for instance, is wonderfully helpful in making spooky sounds. If a piano lid is opened, several keys depressed, and a voice speaks into the piano box and over the sounding board, odd echoes and ghostly voices seem to float out. Normally, this is done as a Halloween trick—but the sound-effects department makes fine use of it in ghost-story scripts, dream sequences, conversations in "Shangri-la-like" locales that do not exist, and other spooky scenes.

Under-water sounds are rendered more lifelike by the use of a kettle-drum. The drum is upended, the actor speaks against the right side of the drum-head, and the microphone picks up his words from the left side. This allows the microphone to pick up, in addition, reverberations that have passed through the inverted drum and that impart the sound of rolling water. But, except for such uses of musical instruments, music itself must be kept away from sound effects. "And yet," Mr. Knopfke observes, "the musician's keenness of ear, his sense of timing and dramatic values, and his attention to detail, form about the best basic preparation for work in sound effects. Actually, there is no formal training for it. A knowledge of the physics of sound is valuable. (Continued on Page 366)

## Music Launches the "Henry Grady"

WHEN the Liberty Ship, "Henry Grady" (named after one of the greatest editors and orators of the South) slipped down the ways at Brunswick, Georgia, an unusual orchestra of workers from the huge shipyards of the J. A. Jones Construction Company, Inc., played for the occasion. Christo Vrontides, Greek-born Juilliard graduate, held the baton of the orchestra he organized. All of the players are employed at the plant and almost all are over the draft age. The following will give some idea of their proficiency: Leonardo Consoli—five years obitist with the Metropolitan Opera Orchestra; John Klautauf—five years violinist with the Vienna Philharmonic; Romulo Ribera—Spanish-born violin virtuoso; B. A. Kalhoff—for five years violoncellist with the

New York Philharmonic-Symphony Orchestra; John Orosky—seven years flutist with Sousa's Band; John Kouba—many years double-bass player with New York Philharmonic-Symphony Orchestra under the baton of Leopold Stokowski, and Toscanini; Leo Trigrter—many years trumpet player with Victor Herbert's Orchestra; Benjamin Sacks—many years tympani player with leading American orchestras; Louis Newmark—many years violinist with foremost orchestras; William Storack—many years violist with leading orchestras.

These are a few of the members of this extraordinary shipyard orchestra, which has been giving regular "Pop" concerts to inspire their fellow workers who are fabricating ships to bring victory to the Allies.

"FORWARD MARCH WITH MUSIC"



# Rolled Chords

by Irving D. Bartley

THE PROBLEM of how to roll chords to produce the most musical effect is one that requires the deft handling and great discretion on the part of the performer. There are certain chords that are rolled from the bottom up to the highest member, and others in which both hands start with the lowest member simultaneously. Likewise, there are rolled chords that, when played gently, produce a delicate, harp-like effect; and also chords that, because of the undue stretch demanded from the hand, are obviously designed for rolling. Then there are those chords that need to be fairly wrenched.

Let us consider the chord that is rolled to produce what might be called a sentimental style. The first illustration (Ex. 1) is an example of the "broken roll," since the way line is not continuous from staff to staff. In the broken roll, the lowest note in each hand is stricken at the same time.



At A, in order that the chord may be rolled smoothly, counting evenly and rapidly for every note as it is played may assist in producing the effect desired. At B, however, since there is an uneven number of notes in each hand, it will be impractical to try to count as each member is played. The most satisfactory result will be produced if the tones of each chord are rolled in such a way that the top note in each hand is struck at the same instant. As soon as this time-spacing has been mastered, the pedal may be used.

Although the dotted marking (implying that the chords are to be played gently) is found in the above illustration, the best interpretation would demand that a slight stress on the highest note of each right-hand chord be given. The arms should float after each chord is struck, and the harp-like effect thus be evident. If the right hand is rolled outward, the melody will then tend to have just the proper stress. In playing chords of this sort, relaxation of the entire arm must take place.

Ex. 2 (*Amazillys* by Ghys) is another illustration of the broken roll, but instead of copying it from the original, the grace notes will serve to show how the rolled chords should be executed.



In the above example, the purpose of the rolled chords may be assumed to be that of producing sentiment, coupled with a certain piquancy. Therefore, the stress on the principal note (melody note) will be all the more necessary.

At points marked (a), all the members within the reach of the hand might better be "accumulated" (held down), as a somewhat more satisfactory effect is thus secured. This "feeling" of the keys is a good habit to form and comes in good stead, especially if the

pedal should fall to be manipulated so as to include all the notes of the chord. The matter of just when to strike the bass notes at (b) in relation to the right hand, should be left to the discretion of the pianist. These notes could conceivably come with the melody note of each rolled chord. If it is easier for a student to strike the left hand (unrolled) chords as at (b) on the accented note, the teacher should by all means permit it.

Chords tend to lose their vitality when rolled too slowly. It may therefore be stated that, in general, a chord should not be rolled slowly unless it is the last chord of a composition, in which case the writing out of the individual notes, instead of the indication of the rolled sign, will doubtless be used, as in the last chords of *An den Frühling* (Grieg) or *Nocturne in G minor*, Op. 37, No. 1 (Chopin).

Rolled chords frequently cover more than the natural span of the hand, as illustrated in Ex. 3 (first two chords). Here it is highly important that the lowest



note (in these cases the root of the chord) be present in the damper pedal; otherwise an incomplete harmonic effect will result. In the above illustration of the continuous, unbroken roll, evenness of spacing between notes of each chord can only be secured by counting rapidly (in this case 1, 2, 3, 4, 5, 6, 7) as each note is played.

A short roll consisting of only two notes is perhaps the most difficult to execute artistically. The opening measure of *Ich Liebe Dich* (Grieg) falls into this category.



At (a) it will be found highly advisable to "accumulate" the two notes in each hand (of course simultaneously striking the G in the bass clef with the B in the treble), playing the chord gently and rather deliberately.



"FORWARD MARCH WITH MUSIC"

ately; striking the melody-note E with slightly less force than the preceding A, and being careful not to produce a false accent on the melody note of the rolled chord.

When the top note of a chord deserves a strong stress, this note assumes more importance and is consequently strengthened if it is thought of as occurring on the accent. If the reader will refer to Liszt's *Liebestraum* (Measures 9 to 12), the most forceful rendition of this passage would be as indicated in Ex. 5, in which the use of grace notes may serve to clarify the idea.

When there is evidence that a rolled chord should produce a *pizzicato* effect, as in the final two chords of *Valse-Blüette* by Drigo, a completely relaxed arm, with rotation of both hands to the right, together with a mere touch of the damper pedal, cannot fail to produce the orchestral effect desired. A chord of this type must be rolled swiftly to provide the proper piquancy.



The trio section of Chopin's *Nocturne in C minor* has a variety of rolled chords. At points marked (a) in Example 7, the right-hand chord should be struck simultaneously with the highest note in the left hand, always being on the lookout for catching the lowest member of the chord in the damper pedal. Notes trailing after the beat often sound inappropiate and ludicrous. Be the chord a broken or unbroken chord, the melody note should be brought out at all times.



Furthermore, in playing accompaniments containing rolled chords, it is often a help to the soloist if the accompanist makes a practice of rolling the chord so that the top note occurs directly on the accent. Thus the rhythm tends to be kept steady between soloist and accompanist.

A rolled chord is not necessarily used for a *con amore* effect. In *Country Gardens* by Grainger, there is a passage in which the left hand has rolled chords which are to be "voluntarily wrenched" as the composer expresses it. Undoubtedly so that the top note of each of these chords clicks with the right-hand unrolled chord.

Another example of the "wrenched" effect is found in the first movement of Tchaikovsky's "Concerto in B-flat minor" in a series of diminished seventh chords in the early cadenza-like passage:



It would seem that Liszt, Grieg, and Brahms, as well as most modern composers, have not often written for the pianist whose reach is limited. Consequently many of the chords present in the works of these composers, although not marked as rolled chords, must of necessity be rolled because of the difficult demands made.

Although, ideally, Ex. 9 should sound as indicated, most of its climactic quality could be preserved if it were played in (Continued on Page 366)

Although, ideally, Ex. 9 should sound as indicated, most of its climactic quality could be preserved if it were played in (Continued on Page 366)

THE ETUDE



A GROUP OF MISS LEONARD'S PUPILS AT A COSTUME RECITAL

# Let Phrasing Solve Your Difficulties

Musician or Woodpecker? Which Are You?

by Florence Leonard

THE WOODPECKER'S EFFECTS are not without some of the qualities of musicianship. His strong point, of course, is rhythm. He is a drummer par excellence, but he is no colorist. He has only one style of tone-making. If his tones differ in quality it is because of a difference in the substance upon which he hammers. The copper ball which caps the peak of a roof ornament often seems to delight his ear with its brilliant tone, while the muffled resounding of a hollow tree trunk is more likely to offer food for his palate.

As far as his "touch" is concerned, all he can do is to hammer harder or less hard. He is at once and always a *staccato* performer; therefore, his musicianship is limited.

## Musicians Require Legato

The artist at the piano knows that his first care must be to create a *legato*. And the teacher of piano knows that his pupils must learn first of all to play *legato*. When this is acquired, *staccato* is easy enough to obtain. But why is *legato* so important? Why isn't the woodpecker's method good enough? Why not just strike one note after another until you come to a rest?

The adult beginner hears the answer to this question, though she cannot explain it, when she says of some passage: "It sounds different when you play it; mine just doesn't sound like anything." The parents of young pupils hear it when they say: "Your pupils have a touch that 'flows' somehow." You yourself are tinglingly aware of the importance of *legato* in musical effect when you hear a great artist—and it must be a great one—set forth, as an example, the strangely syncopated phrases which flow with such sharp conflict and such intense emotion in the seventh *Verdiana*, Book I, and the fifth, ninth, and tenth *Verdiana*, Book II, of the Brahms-Paganini "Variations." For musicianship depends on the treatment of the phrase, and the effect of the phrase depends on *legato*, as one of its chief elements.

The word "phrase" can be used with two different applications in music, but in both cases it means the grouping of notes together "to make sense"—as we say of the spoken language. A sentence, in music, is made of two phrases: a fore-phrase and an after-phrase. And the simplest musical sentence must have these two parts. We cannot say in music: "Thou hearest the immortal chants of old" and stop there. That would be incomplete. A full, well-balanced sentence either spoken or expressed musically would be:

"Fair daffodils, weep to see you haste away so soon: (fore-phrase)  
As yet the early-rising sun has not attained his noon." (after-phrase)

Musicians do not admit of unanswered questions. (Or at least it does not contain them in form, though it may, since the time of Richard Strauss, conclude a sentence with a questioning chord.) Music requires the balancing of one group or phrase by another group. If the fore-phrase is a question, the after-phrase must contain the answer. Many persons think that a fore-phrase which ends on the dominant chord asks a question, and such a phrase is always balanced by one which ends on the tonic chord. Fore-phrase and after-phrase, then, refer to the grouping of measures to form a sentence.

Thus we come to understand the meaning of the word "phrase" in its larger application. But the other meaning, as applied to shorter groups, provides important material for study and it is often neglected. In most cases, the large phrase is made up of several smaller groups of notes. These smaller groups are called phrases, also; or, to make the distinction clearer, they are called motives. In the Haydn "Sonata," for

instance, the fore-phrase of only two measures contains six or even seven motives, or smaller phrases. And it is to the treatment of these important groups that the word "phrasing" commonly applies.

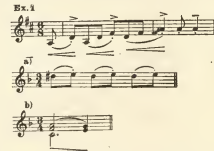
The most common of these small phrases is the *legato* form, and that is why the *legato* style is so necessary to the pianist. Let us think first, then, of the small phrase as a group of notes joined together by *legato*, and separated from all other groups by silence. It is like an island in a sea of silence. And the silence, or the separation of the group from its neighboring groups, is the first point to observe in learning to phrase. The distances between the islands of sound—the silences—are often small, sometimes as short as the shortest breath. (In the case of a long pedal, where the sound is not broken by silence, the effect of the phrase-limit must be given by the quality of attack and release.)

In all the following examples, the slur is used to show the beginning and end of the phrase, unless the contrary is stated. Silences must occur at each end of the slur. The time required for these silences must be taken from the last note under the slur. Shorten the last note!

It is obvious that the smallest phrase or motive must consist of two notes. The study of the two-note and three-note phrase leads to the understanding of the longer groups.

If the first step in musical treatment of a composition is to recognize the limits of each phrase or motive,

the second step is to find its emphases. For, whether it is a short or long composition, it does not come to life until we know where to place the emphases, to make the "high lights." In the following examples, 1a and 1b are *diminuendo* phrases, sighing phrases. They begin on a strong beat and end on a weaker one. This sighing motive is one which each used many times to express grief. It was such a favorite phrasing with the Mannheim School—who used it, however, with varied meanings—that it came to be known as the "Mannheim sigh." It is found in all the composers from Mozart, Chopin, and Liszt to Ravel and Debussy, and



it is so full of expression that it should never be neglected. The intensity of contrast between the two notes must be varied to suit the feeling of the composition in which it occurs.

Ex. 1 must obviously have its emphasis on the second note, since that note falls on the stronger beat of the measure. This motive, also, is susceptible of many shades of meaning. Three-note phrases (and all longer phrases) derive their high (Continued on Page 362)

"FORWARD MARCH WITH MUSIC"



# Radio Music at a Time of World Crisis

by Alfred Lindsay Morgan

THERE IS A MISTAKEN IMPRESSION among radio listeners that the air channels are dominated by war news and propaganda. Naturally, in times of national emergency, these impressions prevail, for the news is often too vital to avoid and propaganda is an essential instrument of warfare both on the home front and abroad. How formidable a weapon radio has been during this war will not be known until after the peace has long been settled. Future wars may make greater and more far-reaching use of radio, for the old saying that the pen is mightier than the sword has been proved on more than one occasion. Perhaps with judicious use of radio in the years to come, future wars can be avoided. The miracle of radio does not cease with its aural phenomena, for it is only here that the power of the miracle begins. Aladdin rubbed his lamp to materialize the genie, but nothing was accomplished until he directed the genie, and so with radio. What man has to say by way of this earth-embracing medium may very well control the destinies of all mankind tomorrow. It is no sentimental observation that man's promulgation of music may help to better relations of different countries and maintain that peace on earth, good will to men, that is widely hoped for. The power of music is far-reaching, and the radio companies are fully aware of this fact.

When you hear someone say radio is dominated by war news and propaganda, you can offer a few statistical facts. Out of the year's total (1943) of 9,239 hours of the Columbia Broadcasting System network time, 3,514 hours were given over to the broadcasting of music, 2,472 hours were given over to the programming of drama—the news, very much under discussion these days, totalled only 1,454 hours of time. Programs featuring variety and comedy totalled only 879 hours, and sports only 97 hours. To be sure, the programs of light music dominate all others, but this is understandable. Yet, if half of the music broadcasts were given over to light music, we find that only approximately one-sixth of the time was given over to dance music, and classical music totalled well over a third of the broadcasting time.

The surprise element dominates in radio today, for although some long-range plans for radio programs are still in order, the majority, on the other hand, cannot be publicized as far ahead as in normal times. The summer season of radio broadcasting for 1944 is at hand; during May a number of standard programs of the winter season have been displaced and this month will find more of these features dropped from the airways. Predictions for coming events cannot be made, but this we know—the summer season of 1944 will be rich in the broadcasting of good music. One of the symphony programs for the summer, which promises to be of unusual interest, is the Sunday evening broadcasts of the Mexican Symphony Orchestra (9 to 10 P. M., EWT). This orchestra was engaged by Mutual to replace the concerts of the Cleveland Symphony Orchestra, heard through the winter months at the same time. The concerts of the Mexican Symphony will be conducted by Carlos Chavez, founder and organizer of the sixteen-year-old orchestra. Guest conductors will also be featured during the series. In the past, such noted leaders as Sir Thomas Beecham, Leopold Stokowski, Eugene Goossens, and José Martí have conducted the Mexican Symphony Orchestra. Chavez, the regular conductor, is well known to United States concert goers; he has appeared as guest conductor with many of the major American symphony orchestras. His work as a composer is equally well known. Arrangements for



CARLOS CHAVEZ  
Founder and Conductor of the  
Mexican Symphony Orchestra

the special summer series of this organization were made in cooperation with Station XBOY, Radio MIL, Mutual's Mexican affiliate. The concerts will originate from Mexico City.

Looking back over some of the events of the past few months, it strikes us that Easter Sunday brought us some unusual broadcasts which will be remembered by many for years to come. Over the Columbia network we heard a Solemn High Mass from Kessler Field, Mississippi (7 to 7:30 A. M., EWT). The fifty-voice soldier choir of Kessler Field was most impressive in supplying the music and liturgical responses to the altar ceremony.

Then there was the special Sunrise Service from Camp Robert Smalls, Illinois (8:15 to 9:30 A. M., EWT), an all-Negro event, since this camp is the training school for Negro officers and seamen at the U. S. Naval Training Station on the Great Lakes. A large choir sang spirituals, as only Negroes can sing them. These Negro hymns were heard against a background of an original narrative poem which expressed the spirit of Easter and the brotherhood of man. No one who heard the choir singing these touching spirituals, *Were You There?*, could forget this Easter morning broadcast.

The Easter Sunrise Service from Hyde Park in London, heard from 9:15 to 9:30 A. M., EWT over Mutual, was also an impressive event which illustrated the cooperation between two Allies. Three chaplains of the U. S. Army assisted the Right Rev. Geoffrey Fisher, Bishop of London, and an American Army Band played the prelude and national hymns.

There were many other similar programs which un-

doubtedly were equally as impressive but this writer was unable to tune-in on all. Mutual broadcast a special Easter Sunrise Service from Camp Endicott, Davisville, Rhode Island (7 to 8 A. M., EWT), part of which it was our privilege to hear. Seven thousand Seabees participated in that service. The music was supplied by the hundred-piece band, the two hundred-voice choir, and the thirty-five-piece concert orchestra of the camp. All this array of talent surely demonstrated how much music means to those in service. Among the musicians participating were many who had only recently returned from active service on fronts all over the world. Events like this should be seen as well as heard, which brings us to the subject of television, which has been under discussion in radio studios from coast to coast of late.

The London papers have predicted that a scheme for television covering eighty-five per cent of Britain's homes will be in operation nine months after the termination of the war. Although the range of television will be limited to approximately thirty-five miles, the people of the British Isles will be able to visualize as well as hear with the advent of the proposed opening of about thirteen other television stations besides the B.B.C. main station. Niles Trammell, president of the National Broadcasting Company, predicts similar developments after the war in this country. He says, in part:—"A deep and firm foundation for the ultimate television achievement has already been laid. Even though only the outlines of the structure as yet appear above the surface, post-war television has been given a solid base to build on." The necessity for competing networks owning and operating outlying strategic cities, he regards as vital, for "Without such key original points, the present network system in the United States could not have evolved successfully on a sound economic basis. . . . The economic basis for television broadcasting on a national scale must eventually depend upon the interconnection of stations. There must be no lagging in the establishment of this great new service of sound and sight, he further states, after the war; what England plans is what every broadcasting concern in the United States hopes to realize when the time permits.

To return to our democratic observance of Easter, where else in the world of today could a performance of Bach's deeply impressive "St. Matthew's Passion" have been in performance as it was on Easter Sunday this year? The exiled Bruno Walter, who conducted this music, could not have performed this work in Europe of today. Nor would he have been heard as he was in the broadcast of March 18 when he celebrated the fifth anniversary of his debut as a conductor by directing the New York Philharmonic-Symphony in a notable performance of Beethoven's "Ninth Symphony." These events proved the freedom of the air in America; these events offered powerful weapons against the tyranny voiced by our enemies. When events like these take place, one is reminded of the ephemerality of radio, and we inevitably wish for more permanent form of such performances. Perhaps, someday in the not too distant future, radio will make it possible for listeners to acquire recordings of cherished broadcasts.

The New York Philharmonic-Symphony Orchestra announces the engagement of four noted musicians as guest conductors during the orchestra's regular subscription season of 1944-45, which begins next October. During the rest periods of Dr. Arturo Rodondi, regular conductor, the following musicians will lead the orchestra—Pierre Monteux, Igor Stravinsky, George Selli, and Leonard Bernstein. For the summer season, the NBC Symphony Orchestra has been placed under the leadership of Dr. Frank Black. Many noted soloists will be heard in the concerts which Dr. Black has planned.

Hugh Thompson, (Continued on page 37)

## RADIO

"FORWARD MARCH WITH MUSIC"

## ILLUSTRATED STORIES OF THE OPERAS

Four booklets lay on your reviewer's table, each one the story of an opera told in drawings. The drawings resemble the comic strips seen in newspapers, but are very well done and appropriately edited. The demand for cartoons of this kind is almost incredible. "Captain Marvel" sells one million a month. It is estimated that thirty million copies of comics, representing approximately one-fifth of the total population of our country, are published each month in the U. S. and that each book is read by about eight different persons. Now a publisher has adapted the principle to grand opera. That adults, as well as children "go for" such material is one of the reasons why the cartoonists have fabulous incomes. At Christmas your reviewer presented a story of the life of Christ, done in this fashion, to a child who amazed his Sunday School teacher with an astonishing array of facts that could not have been acquired in months of ordinary reading. As an introduction to opera, these paperback booklets (octavo size) should prove practical and interesting.

"Illustrated Stories of the Operas"  
("Aida"—"Carmen"—"Faust"—"Rigoletto")  
Pages: 16 pages each  
Price: 25 cents per volume  
Publishers: Baily Publishing Company

## TCHAIKOVSKY

A new, finely documented, and very comprehensive story of Tchaikovsky's life is Herbert Weinstock's biography of the Russian master. Nearly four hundred pages in length (format 9 inches by 6), it covers a great deal of ground not hitherto surveyed in any work in English. The author, with the cooperation of the Soviet Government, has gone to great pains and sources and secured much highly interesting and striking material.

Tchaikovsky's peculiar emotional nature, his love affairs, his methods in musical composition, his un-



TCHAIKOVSKY in 1863

usual business ideas, his introspective personality, are shown in stronger relief than ever before. To our knowledge, there is an incredible account of how Nikolai Rubinstein (brother of Anton) all but repudiated one of the famous Tchaikovsky concertos. This is a "key" book for the well-organized musical library. It is finely illustrated.

"Tchaikovsky"  
By Herbert Weinstock  
Pages: 386  
Price: \$5.00  
Publisher: Alfred A. Knopf

# The Etude Music Lover's Bookshelf



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THE ETUDE MUSIC  
MAGAZINE at the  
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postage.

by B. Meredith Cadman

## MUSIC THEORY MADE OBJECTIVE

A very simple and visually understandable book upon the elements of musical theory is "Fundamentals of Music Theory" by Rohner and Howerton. The little work has many fresh, common-sense angles of approach which teachers will appreciate. One significant thing is the introduction of the viola clef in an elementary book of this type, and this is to be approved because the increase in the interest in orchestral music makes this very desirable. There is plenty of space in the book for working out theory examples. The book also includes valuable blank-answers for special tests.

"Fundamentals of Music Theory"  
By Traugott Rohner and George Howerton  
Pages: 48  
Price: 50¢  
Publisher: Gamble Hinged Music Co.

## FROM THE CONGO TO THE METROPOLITAN

Trumpets shriek and trombones bawl, clarinets and saxophones moan, drums rumble, and cymbals clash. The march of jazz jitters on in the same fantastic rhythms that set the world a-dancing at the beginning of the century and that have kept it jumping up and down like a gutta-serena ball ever since. Tpersians, intoxicated with tunes and taps stemming from the jungles of Africa, apparently landed in New Orleans, where original groups of players started out to fascinate the American public and then the world. The original clever Negro performers certainly never thought that their café dance music would enter the symphony halls or bring about the publication of a notable library of books upon Negro music of this type.

Clay Smith, old vaudeville and Chautauque trouper, who knew the map of the United States as an insurance salesman knows his actuarial tables, insisted that jazz was born in the honky-tonks of western mining towns and that the word had a very vulgar connotation. However, in these days, the honor of fathering jazz is never taken from its Negro creators. Gradually it became a specialty and a small army of musicians (white and black) have developed jazz in numerous fashions. When Debussy wrote his *Golliwig's Cake Walk*, he opened the eyes of many musicians to the fascination of jazz rhythms and took the snooty curve from the plebeian jazz. The result has been that jazz has gone to the other extreme, and our ears are caloused with sounds which are a cross between a dog fight and a boiler factory. That, however, does not dispute the fact that much exhilarating and joyous music

has come from jazz. Broadway musicians, trained in the advanced technique of the orchestra, have taken jazz themes, and with memories of Wagner, Rimsky-Korsakoff, Albeniz, Debussy, et al. have dressed it up for the carnival of really very lovely things that come to us "over the air."

All this is a preamble to saying that we find in Robert Gottin's recent book, "Jazz," the most concise and illuminating discussion of the subject your reviewer has yet seen. The writer, until the war, was a famous Belgian criminal lawyer, an authority on "rats and eels," the author of prose and poetry, and feels and feels that jazz is the "music of democracy." It is a very entertaining and well-documented book, which is far more than your reviewer would care to say about many other attempts to dissect the subject. Gottin knows his jazz!

"Jazz"  
By Robert Gottin  
Pages: 254  
Price: \$2.50  
Publishers: Doubleday, Doran & Co., Inc.

## IT'S A TOUCHDOWN

Musical has a way of getting into everything, and everything else has a way of getting into music. Modern football games in these days are placed in a spectacular setting in which the college bands "put on a show" that is the glory of youth and the pride of fathers and mothers. So the "Six Football Programs," presenting six complete shows for football, baseball or any other outdoor function, with two optional fanfares, a formal opening, a formal closing, has just appeared and we are sure that thousands of youngsters, from nine to ninety will enjoy this highly.

The book is very clear, practical, and packed with fine suggestions which will add color upon color and lively action to college life. The useful work provides a necessary healthy outlet for youthful enthusiasms, without too much stupid regimentation. There are explanatory charts galore.

"Six Football Programs"  
By Jack Savage and Paul Painter  
Pages: 53  
Price: \$1.50  
Publisher: Gamble Hinged Music Company

"With every child given a chance to read and write the tone language, musical literacy will disappear, and the world of musical literature will become an open book to a greatly widened circle. With every child given the opportunity to read and write in good music, preference for the beautiful in music will follow as dawn follows night."

—Dr. Hollis Damm

## BOOKS

"FORWARD MARCH WITH MUSIC"

JUNE, 1944

THE ETUDE



## Finger Conditioners

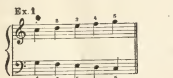
Can you suggest any special exercises suitable for getting our fingers into playing condition after protracted absence from the piano? There must be many people like myself who have been unable to do any piano practice during the summer months, who find their muscles stiffened and who become impatient when they attempt the music that was played with ease last spring. I spent the summer on a beautiful island in the Gulf of Georgia in British Columbia, came back refreshed in mind, but with fingers stiffened from disuse—A. M. S., Washington

Here are a few "finger conditioners" calculated to limber up even the stiffest digits! All should be practiced single-handed first, then hands together in the slow-fast method recommended by this page. "Old-fashioned" pianists (bless 'em) may prefer to practice the exercises holding down the fingers not in use. Others may prefer to hold the unused (or used!) fingers high in the air; still others may want to work with close fingers. . . . No matter how you practice them,

"High fingers, low fingers,  
Fast fingers, slow fingers,"

they are guaranteed to do the trick for you! All are, of course, to be practiced in rapid impulses of gradually increasing length.

Since the five finger position is used throughout:



finger numbers only are given after the first examples.

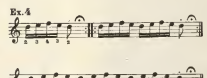
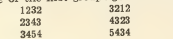
1. Single fingers in repeated-note impulses of 1, 2, 3, 4, 8, and 16. Practice each finger separately; depress other keys lightly or hold fingers silently at key-top position.



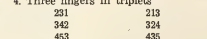
2. Trills in impulses of 1, 2, 4, 8, and 16 trills.



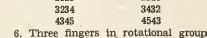
3. Three-finger groups: Note that the second column of figures is always the reverse of the first groups.



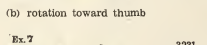
4. Three fingers in triplets



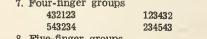
5. Three fingers starting on middle finger of group



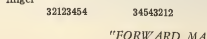
6. Three fingers in rotational groups accenting final tone



7. Four-finger groups



8. Five-finger groups



## The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc

Noted Pianist

and Music Educator



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

10. Five fingers in rotational groups.  
(a) Rotation toward fifth finger.  
121314151413 etc.



(b) Rotation toward thumb  
54325152321 etc.



## Boys Will Be Boys

I have an interesting challenge to meet. One of my boy students, ten years of age, has decided after two seasons of lessons to terminate the drudgery of practice. This summer he visited relatives in Indiana, and met a vocal teacher who gave him a songbook and a few instructions on singing, as well as advice on developing his voice. While he was with this teacher he was not required to practice piano, but when he got back to Minnesota and the piano, he decided piano and practice are just not in his future. I have tried to explain how much piano skill and knowledge would help him, and his parents have agreed to allow me to teach him to accompany himself. But does it seem wise to have him develop his voice on just a few memories? Perhaps I shall have to take voice lessons!

## Now for questions:

1. He has had for his piano instruction book, Mary Bacon Mason's "Boy Music" because of the good stunts and theory it contains. I bought him another book of pieces in the key of C, which was used for transposition. Besides this he has had popular war marches written in easy playing style by me. I also procured a song-sheet from the Cub Scouts of which he is a member, and together we wrote easy arrangements for material. He has not completed either book, and I can get plenty of interesting pieces with technical nuts to crack—but do you have definite pieces in mind? He needs wrist *staccato*, *arpeggio*, and I have since he listens more to his voice than to the piano. He dislikes counting because he declares it rattles him. But I have in-right hand separately to get phrasing and fingering, dynamics and counting to suit me.

2. Shall I rewrite the accompaniments which are grades III and IV which stretches occasionally? Do you have a mind a snubbox easy enough? I thought of getting Ada Richter's "Foster's Songs." A Because this young boy feels that his gung does not approve of his piano work,

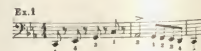
I have taken the names of all the boys in town with the idea of starting a boys' class, or classes, according to age levels. Can you word a sheet to give to the teachers to be filled out by the boys? Since you are a man, you ought to know the language of masculine speech.

4. I have two other boys of boogie-woogie age with only one—10 to dispense with means procured by hard work and play to their fellow teen-agers. I tried the Wagner "Adult Approach" and gave them Sharon Pearson's "Boogie-Woogie" books, and everything is fine so long as all the boys are in the background. What more can I do for them?—L. S. B., Minnesota.

I have quoted so much of your splendid letter simply to show how presumptuous it would be for me to try to answer your questions. You are such an enterprising, vital, adept, and resourceful teacher that there is no point to my pretending that I can help you in your fine work with those boys. . . . So, right now, I confess my inadequacy; but I cannot resist sharing the thrill of your letter with Round Tablers! The methods you are using to meet the boys' problems are models for the rest of us to follow. If we had a few more hundred L. S. B.'s, we'd find a huge army of boys on our hands all playing the piano eagerly and joyfully!

I'm afraid you'll just have to take singing lessons to keep up with that ten-year-old. (And, by the way, all piano teachers, including myself, ought to be compelled to take vocal lessons. Boy—how we need voice placement!) By this time I'm sure you have found that the boy is not doing any harm to his voice; at any rate, don't worry on that score.

1. No, I have no definite pieces in mind beside those you suggest. You might try the boys on my own short *Fossil Parade*, which, with "variations" makes an endlessly profitable study in hand and finger independence, in rhythm and in various kinds of *staccato*. Here are a few variations I use in the left hand of the *Fossil Parade*: the original, slow, "boogie" bass:



can also be played in these and other ways:



By the time your boys combine the above with the right hand of the piece in fairly fast tempo, they will have tough but (Continued on Page 372)

THE WRITER'S piano students gave a recital last year which was called "The United Nations Piano Recital." It undoubtedly received a more enthusiastic response than any other program we have ever presented. It is our hope it may be of assistance to other teachers.

Synopsis: The number of characters may vary.

A simple interior.

Costumes: American, Chinese, Russian, French.

Length of program: one hour.

Stage Setting: The United States flag is in the center back and on each side are the flags of the United Nations. The piano is placed center front and the microphones is at one side with a world-globe light near it.

Characters: A brilliant boy of ten dressed as Uncle Sam, who reads the script and announces each number; the bugler; a cub scout; the Rhythm Band of the Training School; a High School mixed vocal ensemble; and piano students in costume.

Costumes: Cub scout costumes, a sailor girl and boy costumes, one Chinese child, two Russian peasant girls, Betsy Ross, a French doll costume. Uncle Sam and Uncle Sam's own children (Americans) are dressed in white with red and blue accessories. The Rhythm Band makes an attractive picture in red and white capes and red caps.

Time: The present.

## PROGRAM

Call to Assembly . . . . . Bugler

(Uncle Sam, the radio announcer, enters.)

Uncle Sam: (At each appearance Uncle Sam enters from the right and stands at the right side of the stage. He retires at the end of each announcement and sits in state at the right of the U. S. flag.) Welcome, ladies and gentlemen, to our United Nations program! The President of the United States, Franklin Delano Roosevelt, has said: "Because music knows no barriers of language, because it recognizes no impediment to free intercommunication, because it speaks a universal tongue, music can make us all more vividly aware of that common dignity which is ours and which shall one day unite the nations of the world in one great brotherhood."

Uncle Sam: The opening number on our program this evening is a duet, *God Bless America*, by two American girls.

Piano Duet—*God Bless America* . . . . . Irving Berlin

Uncle Sam: Our six-year-old soldier boy will play *The Bugle March*, by Sawyer.

Piano Solo—*The Bugle March* . . . . . Sawyer

Uncle Sam: We now introduce to you the Rhythm Band of the Training School representing Uncle Sam's children in the kindergarten and first grade. They will play: *King*

Piano Duet—*The Star-Spangled Banner* . . . . . Arranged by Wallis

(Uncle Sam stands at attention.)

Uncle Sam: May the spirit of liberty always pre-

## A United Nations Piano Recital

by Mary L. Chisholm

Mrs Chisholm is an instructor at Western Teachers' College, Bowling Green, Kentucky, and a student of Dr. Guy Maier—Editor's Note.

Cotton March, Marine's Hymn, Caisson Song, and Stars and Stripes Forever.

Rhythm Band—*King Cotton March*

Uncle Sam: My country 'tis of thee  
Sweet land of liberty,  
Of thee I sing,  
Land where my fathers died,  
Land of the pilgrims' pride,  
From every mountain side,  
Let freedom ring!

Piano Solo—*America* . . . . . Arranged by Adler

Uncle Sam: China is the land of Madame Chiang Kai Shek, a recent visitor in the United States.

Piano Solo—*China Doll* . . . . . Eckstein

Uncle Sam: Our sailor girl plays, *Yo Ho for the Briny Sea*, by Seuel-Holt.

Piano Solo—*Yo Ho for the Briny Sea* . . . . . Seuel-Holt

Uncle Sam: We Americans all love a parade! *Americans on Parade* . . . . . Hirschberg

Uncle Sam: A bit of American history is portrayed by Betsy Ross and the making of Old Glory.

Piano Solo—*Betsy Ross Minuet* . . . . . Rebe

Piano Solo—*Old Glory* . . . . . King

Uncle Sam: And the star-spangled banner  
Oh, long may it wave  
Over the land of the free  
And the home of the brave!

Two American boys will play the *National Anthem*.

Piano Duet—*The Star-Spangled Banner* . . . . . Arranged by Wallis

(Uncle Sam stands at attention.)

Uncle Sam: May the spirit of liberty always pre-

vail in the good old U.S.A.!

Piano Solo—*The Spirit of Liberty* . . . . . King

Uncle Sam: The gaiety of France is illustrated in *The French Doll Dance*.

Ballet Dancers—*The French Doll* . . . . . (Here Uncle Sam lifts the lid of a decorative box and the French doll dances out.)

Uncle Sam: Baga Yaga is a witch in an old Russian legend.

Baga Yaga's on the road,  
Ugly, warty as a toad  
Voice like thunder, loudly crashing,  
Eyes like lightning, wildly flashing  
May she smash her mortar-vessel  
May she lose her beating pulse  
Break the broom that sweeps her track  
May she nevermore come back!

Piano Solo—*Baga Yaga* . . . . . Bennett-Bentley

Uncle Sam: Our jaunty sailor boy pictures a sailor's dance at sea in *Ship Ahoy* by Lowenstein.

Piano Solo—*Ship Ahoy* . . . . . Lowenstein

Uncle Sam: Russia is the native land of Rachmaninoff, the famous pianist and composer who died recently. A Russian peasant girl plays *The Cossacks* by Rebe.

Piano Solo—*The Cossacks* . . . . . Rebe

Uncle Sam: The following number depicts a storm at sea.

Piano Solo—*Antarctic Seas* . . . . . Blake

Uncle Sam: One of our American girls plays the *Russian Dance* by Engelmann.

Piano Solo—*Russian Dance* . . . . . Engelmann

Uncle Sam: A mixed vocal ensemble from the Training School will conclude the program. They will sing *To* (Continued on Page 380)

A UNITED NATIONS RECITAL  
Many of the writer's pupils taking part in a happy performance

"FORWARD MARCH WITH MUSIC"







# What Do You Know About Schubert?

The Story of a Man Who Died a Pauper  
but Left Millions to Posterity

by Dr. Paul Stefan

Schubert's Most Famous Biographer

This is the last article by the renowned Austrian music critic and biographer, Paul Stefan, who died at the age of sixty-three in New York City, on November 12, 1943. Dr. Stefan was violently anti-Nazi. He came to America in 1941 after many dramatic escapes from the invaders whom he had angered by his vitriolic attacks upon Hitler. His degree of Doctor of Philosophy was from the University of Vienna. He studied music with Arnold Schoenberg. Of his twelve best-known books, "Schubert" is his most famous. It is published in this country and in Spanish translation in South America. Over two hundred thousand copies have been sold.

Dr. Stefan and his wife fled from their Viennese home in 1938 (a few days prior to the arrival of German troops) to Zurich, Switzerland. Thence they went to France where he arranged musical and political programs for the French State Radio. These included special broadcasts to the stricken people of Austria. Later they made attempts to escape the Germans by crossing the Pyrenees. The first time they were arrested; the second time they spent a painful and abandoned the attempt; the third time they waited for hours over the mountains and finally got to Lisbon and then to America. Dr. Stefan was a founder of the International Society for Contemporary Music.

GO INTO the average group of business men and ask them who Franz Schubert was and they will probably answer, variously, "He was the song composer," "He was the one who wrote the 'Unfinished Symphony,'" . . . "He was the hero of the operetta, 'Blossom Time' (in England, it is known as 'Lilac Time')." They have no real conception or knowledge of his great importance in the life of western music. They do not realize that many of the most beautiful melodies that they hear over the radio and in the movie theater, probably first sprang into existence from Schubert's imagination while he sat in a little wine garden at Grunzing on the outskirts of Vienna.

## A Distorted Picture

The picture that has been painted of Schubert for literary, stage, and movie purposes is often greatly distorted. One might infer that he was always miserably in love, after the romantic European pattern. He was everlastingly "bewailing and wailing" "Blossom Time," he is made to fall in love with three charming "sweet young things" in succession. Later we find him enamored with the alluring Countess, in the moving picture which is partly based upon the popular operetta. One often wonders if the public realizes that in thirty-one short years, Schubert found time to write such a vast number of compositions, many of them immortal. This could not have left so very much time for affairs of the heart.

Some of his biographers, in recording the facts of his life, have failed to reveal the very charming personality of the man who, in face of great adversity, managed to keep a blithe spirit and a joyous heart. Many biographers saw in him a sympathetic Bohemian type, who wrote an undetermined number of songs. The Schubert songs one hears in the concert hall are almost always the same ones, chosen over and over, and rarely extend beyond twenty well-known compositions. As a matter of fact, there are over six hundred

## DEATH MASK OF SCHUBERT

This mask was made immediately after his passing.

songs, the greatest font of musical melody to pour from the mind of any man.

With the condescending superiority that the people of Germany held toward the eloquent Austrian, they used to tap him on the shoulder and call him "little master" (*Meisterlein*). Indeed! Schubert is recognized now as one of the very greatest examples of real musical genius.

The real Schubert was no timid bachelor in his love affairs. He was frequently shy toward women, but he did not fear them. The truth was that he was seemingly impelled by a force which unrelentingly compelled him to compose. He just had to compose, and in some mysterious manner, he seemed to sense that he would have only thirty-one years of precious time in which to deliver his message to mankind. This gave him scant time even to hear his own works performed, and indeed, many of the beautiful things that he composed and put down on paper remained only in his imagination, as Fate never permitted him to hear them played. Many were never published during his lifetime, and others were concealed in manuscripts.

Schubert's powerful and beautiful "C Major Symphony," so well known today, was not discovered until eleven years after his death, when it was found in the home of his brother. It was Robert Schumann who ferreted it out. The so-called famous "Unfinished Symphony in B Minor"—which belies the name, as it is really one of the most finished of all musical

## FRANZ SCHUBERT

This idealistic art portrait was made by the Hungarian artist, M. Sander.

art works—was dragged from a half-mad friend of his younger days. He had guarded it in uneasy fashion. Even Schubert's first biographer makes no mention of it and evidently had never heard of it. Yes, and another entire Symphony is missing today! In 1928, amid the noise of the centenary observance of Schubert's death, a person, who proved to be a psychopath, claimed to have found it. Unfortunately, this proved to be a swindle. The exquisite *Rossamunde Entracte* and Ballet music first produced December 28, 1823 at the Theatre an der Wien, was lost until it was discovered by Sir George Grove and Sir Arthur Sullivan (1867) on a trip to Vienna, forty-four years after it was first heard. In 1830, Diabelli started to publish the posthumous works of Schubert in a series. By 1850, there were no less than fifty parts. Other publishers continued to "discover" and issue Schubert's works until 1915, when his *Mass in A-Flat* was issued.

## A Perpetual Spring

It is not at all unlikely that more of Schubert's important works were published after his death than during his lifetime. (See Notchob's Thematic Catalogue.) This was partly Schubert's fault, as one of his contemporaries claimed that Schubert would write a work and then lock it in a drawer and never think of it again. His creative impulse was like that of a perpetual spring, in that a great deal of the overflow was lost.

It is possible that Schubert suffered indignantly from one or two experiences with women. The first came very early in his life. The second (if there were indeed a second) was of short duration. A girl of the Viennese middle class sang the soprano solo in his first *Mass*, which was performed when he was seventeen. Evidently she was in love with Schubert. But he was poorer than poor and remained so. Apart from that he was afraid of marriage all his life. "It is a frightening thought for a reflective person," he once wrote. His first sweetheart, Theres Grob, waited three years, then married another and was properly unhappy.

The hypothetical "second" (Continued on Page 364)

## "OH, THOSE PEDALS!"

This is the exclamation that is uttered silently by nearly every music student who sits down at an organ console to begin the study of this great instrument. The reason for this is obvious. Most students who approach the study of the organ, previously have gained some knowledge of the piano. Under ideal conditions, they have had at least three years of piano study. Therefore, the chief new thing about the manuals of an organ is that there are two or more of them. But the stops and the pedals, particularly the latter, give rise in the student to a feeling of confusion, almost of panic.

## How to Find the Pedals

The first thing we want to know is how we ever are going to find those pedal keys with our feet. The very first essential is the ability consciously to feel or sense the pedal keys with our toes and heels. A first glance at the pedal keyboard, to see that there are white and black keys, as on the manuals, is all that the eye ordinarily should be allowed.

"Why, then, are there lights over the pedal board?" the student asks. The answer is, "In order to find the various expression pedals and mechanical accessories; though, after a time, even these may be located without looking."



Dr. Maitland at the console of the large four-manual Möller organ in Philadelphia's Convention Hall. Dr. Maitland played the opening recital at the organ's dedication, and has played the instrument many times since.

Some present-day organ instructors rigorously condemn the practice of placing the toe in the gap between the groups of black keys to find C or B, and F or E, in any octave. This writer is old-fashioned enough to hold the opinion that, as a starting point, this method involves less physical and mental effort than any other. I say, "as a starting point." To me it is the easiest way of finding the pedals at the beginning of a performance. This also would hold true for the beginning of a passage after the pedals have been inactive for a time.

## The Principle of Lateral Motion

After the first note of a pedal passage has been found in this way, what might be called the principle of lateral motion of the foot is the one most advan-

# "Oh, Those Pedals!"

by Rollo F. Maitland

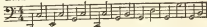
Mus. Doc. F.A.G.O.

REPRODUCED BY REQUEST FROM THE ETUDE OF OCTOBER, 1933

Many have asked for reprints of this article by Dr. Maitland (first issued over ten years ago). We have been unable to supply copies, since the edition is entirely out of print, as with many past issues. The short biography of Dr. Maitland, at the end of this article, was published recently in a valuable series of tributes to American organists, issued by the M. P. Möller Organ Company.—Editor's Note.

To illustrate these two principles—sensing the pedals and the lateral motion of the feet—let us take the following pedal passage:

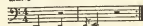
## Ex. 1



The first thing to do is to find both C's—one with the left toe at the lower end of the pedal clavier (very easy) and the other in the middle of the pedal clavier—by placing the right toe in the gap between A-sharp and C-sharp, this gap being very easily sensed with the toe. Both of these pedal keys should be found and both feet should be in position before starting to play the exercises. It is obvious that this passage should be played with alternate toes.

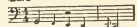
Let us consider first, the notes with only the left foot. We note that there is a skip from C to E. The operation in playing these two notes is first to play the C with a firm, but not too heavy, stroke. Then we let the foot pass to the D, sensing it but not depressing it, perhaps for a second, until we are thoroughly conscious of the contact of the toe with the key. Now we pass to the E, sensing it consciously for just an instant, then depressing it. Let us do this a few times, somewhat after this fashion:

## Ex. 2



The small note D is the one sensed but not played, and the grace note E indicates the sensing of this key before depressing it. This is a principle that can be applied to any skip, for example:

## Ex. 3



Here the three notes between the G and the C are sensed consciously in the motion from the first to the second. The C also is sensed for an instant before playing. In the example we are said to pass one pedal in the last—we pass three pedals.

It might be objected that this is a slow process and could not be used in rapid pedal playing. Of course we know that all practice is, or should be, slow; but it will be found that constant repetition of the exercise increases the rapidity with which the intervening pedals may be sensed until, like all playing operations, this becomes subconscious. This involves the psychological principle that the conscious and the subconscious minds must work together at all times; that is, if we have our minds on what we are doing, we always shall be more or less conscious of the sensation of passing the in- (Continued on Page 358)

## ORGAN

"FORWARD MARCH WITH MUSIC"



# Tone, the Glory of a Fine Chorus

by Carol M. Pitts

THIS IS A SECOND SECTION OF THE SPLENDID ARTICLE IN THE MAY ETUDE

## Release of the Upper Tones

ONE OF THE CHARACTERISTICS of a well-trained voice is the ability to use it in its entirety, from its lowest range to its highest in an even scale, without a break, without a definite change of quality (two or even three distinct voices), and without strain or throat effort (muscular singing).

The young man whose voice has changed has added to his boy-voice a new voice of an octave or more. Frequently he has considerable difficulty in joining these voices which differ so greatly in quality, with the result that he confines his singing to his heavy or chest tones, with consequent short range and no top or high tones. When he attempts to sing beyond the normal range of his new voice, he applies throat effort, resulting in strained singing, flattened pitch, poor tone quality, and throat fatigue.

Frequently his voice will stop or break when such methods are used. If he has experienced this most embarrassing situation, a psychological difficulty is added to the vocal confusion already present, and fear of so-called "high tones" enters an already difficult situation with disastrous results. Then he says, "I can't sing high," meaning anything above middle C; and indeed he cannot, in the manner in which he is using his voice, but only because of misuse of it.

If all young singers—indeed all singers—were trained in the use of the complete voice and can be shown how to blend the registers, vocal freedom will result, bringing with it increased range both upward and downward. The tone quality will improve and intonation problems will vanish.

How often are contraltos heard who sing only with heavy chest tones, and who change voices completely above C, third space, treble staff, lapsing into thin piping tones comparable to a man's falsetto! These singers have no middle voice and no top.

Many young tenors are either lost or ruined because they do not know how to release the upper tones. Young baritones and basses are frequently useless above middle C because of the same difficulty.

## Anticipating Needs

All of these difficulties can be remedied. For this purpose, a careful explanation to the young singer usually is greatly appreciated, since it enables him to understand first what he is trying to do, and then aids him in discovering how to secure the desired results.

**Registers:** Most automobiles have three speeds: low or first, intermediate or second, and high or third—for adaptation to the terrain over which the car is traveling. Every good driver should handle his car in such a manner as to avoid unnecessary wear, undue heating of the engine, and heavy gas consumption. Consequently, he strives to get into "high" as quickly as possible, thereby securing greater speed, flexibility, and smoother performance, with less wear, heating and gas consumption.

He does not continue in any one speed longer than satisfactory, or until the car can no longer perform well, but changes or shifts as need arises. These changes or shifts are always in advance or anticipation of actual necessity. This adaptation by the driver to conditions is comparable to satisfactory handling of the human voice by the singer.

A register is that part of the voice produced with the same mechanism. All changed voices have three

registers or qualities commonly called *chest* or *low*, *middle* or *intermediate* (mixed), and *head* or *high* (light). They are employed in different parts of the range and differ in quality.

The *chest* or *low* register is used in the lower part of the range and produces deep, sonorous, full tones.

The *middle* or *intermediate* voice is a mixed quality with much of the fullness and richness of the low tones, but with increased lightness and less heavy quality.

The *head* or *upper* voice is much lighter and more brilliant, with none of the heavy, sonorous quality of the low tones.

The task of the singer is to so blend or merge these qualities so that no sharp line of demarcation, or apparent change of register or abrupt change of quality, is heard.

**Blending of the Registers:** Play a very low tone on the piano. Observe how heavy and sonorous the tone is. Play an octave higher and the tone will be lighter in quality but still warm and resonant. Proceed by octaves. The tone loses heaviness and fullness, but gains brilliancy and clarity.

Play a scale slowly, the full length of the piano, beginning with the tone first played. At no place will there be a complete change in quality, but rather a gradual merging or blending from the very heavy quality through the less heavy or lighter (but still warm and resonant) tone to the brilliant quality of the upper range.

If a piano manufacturer were short of material and were to use the long, heavy strings of the lower key-board for the middle section, he could apply tension, or stretch them till the desired pitch was attained. The quality, however, would be unsatisfactory, and if the tension for the lower strings were released the strings would become too great and the string would snap.

In a similar manner, the singer can apply muscular or throat tension, pushing or forcing the voice in every tone, until nature warns him by voice stoppage or break that incorrect usage is present, with resultant voice damage and decrease of range. If persisted in, the range becomes so small as to allow the singing of only the most limited repertoire. To remedy this evil and enable the singer to so blend his tones that no muscular (throat) effort is present, the following procedure is suggested:

Purse the lips gently as if whistling, using the vowel *oo*, as in *soon*. Sing on A, fifth line, bass staff. Use a very light quality of tone, even though it may sound very thin or almost falsetto.

If used in group work, develop with men's voices first, having the sopranos and alto listen carefully. Later the same procedure may be followed with women alone, and finally with the full choir.

Sustain the tone for several counts, very lightly and absolutely free of tension or effort. Move the key frequently from side to side to be sure there is no

tightness at the back of the neck or in the throat muscles. Listen carefully to the tone, which should be flowing, and effortless, a light, flute-like quality should result. Next sing a descending scale as:

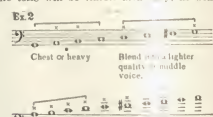


Continue by transposing upward by semitones. Be sure that the starting tone is always free, relaxed, and of light, flute-like quality.

After two or three attempts the low basses will find they can easily sing to G. Baritone voices will be able to extend this two or three notes. Tenors can frequently sing high C, and in many cases reach F beyond. Again, be sure the starting tone is free, light, and floating. This is most important.

**Crescendo:** At first keep the light quality throughout the passage. After this has been done several times and the singer is thoroughly familiar with it, crescendo slightly on each descending tone in order to blend into the heavier quality of the lower tones. Always practice slowly. If the starting pitch is low for the tenors, have them sing whatever is comfortable.

**The Scale:** Next apply to a complete ascending scale beginning on G, first line bass staff, tenors entering wherever comfortable. The starting tone this time should be free, round, and rich, like the low tones of the piano. This quality cannot be carried very far, however, or the singer will begin to use throat effort and the tone will be harsh and ugly, as well as fat.



At the pitch A—first space, bass staff—or B, depending on individual voice, blend into the middle quality and continue till about A, fifth line. In the case of low basses it may be a little lower, and in tenors, higher, when the singer must again blend into a lighter quality. From here on to D or E, first line, sing in the middle quality, but on every tone, as the difficult spot in all voices, especially male, is between A, fifth line, and E above. From D above the bass staff, blend on practically every tone, being sure the tone is a light, high quality or head tone.

By removing all interference from tight neck and throat muscles, the singer will be able to sing upper tones as easily and freely as lower ones, though they will be much lighter in quality. It is essential that the tone be kept free and light. Daily practice will gradually develop resonance and fullness in the upper tones. This is a matter of growth and development and must not be hurried. At first there may be difficulty in finding the securing light quality of tone, especially if the singer has used only heavy chest tones for some time and this part of the voice has not been employed. A little patience on his part will usually succeed in releasing it.

After throat forcing is thoroughly developed, more, or rather fuller tones, may be secured by application of the breath. At all times keep the tone well expanded. The tone will be very light at first, but in a short time volume will develop naturally and easily as coordination of the breath is secured.

Each individual must discover for himself where he needs to blend into a lighter quality to relieve throat pressure, as no two voices are exactly alike. As a rule, the pitches suggested may be used but may vary with individual voices. Be sure that whenever the singer has to make the tone come, (Continued on Page 380)

THE ACHIEVEMENTS of any musical organization, successful though they may be, are measured in and in themselves, but a means to an end—means with the humanistic cultivation of human beings as the ideal objective of true music education today.

What has this to do with the justification of music in the schools of America? Certainly music as it now exists in our schools is not a business enterprise, and yet it is one of the most costly programs functioning in our educational systems with enormous sums of money being invested yearly in musical equipment, facilities, and instruction. Moreover, in normal times large organizations, bands, orchestras, and choruses have traveled some distances to competition and festival centers, with the blessing (moral as well as monetary) of the community and the school authorities. Despite these materialistic gains, school music never has been a self-supporting project. Why, then, does it continue to exist in our educational institutions?

A school band might well justify its existence by its display of color, glamour, and military precision, or perhaps by its grandiose demonstrations and concert performances. But here, again, are entailed certain expenses for music, instruments, uniforms, and maintenance. School music must be a potent force; for, although it has cost the educational system great sums of money with practically no financial gain—and frequently financial losses—it continues undaunted, recognized by educational authorities, administrators, music educators, and parents as contributing to the life of the school and the community. Human values veritably justify the existence of music in our schools. But what are these values? How do they function? How much are they worth?

## A Challenge and an Opportunity

To all who love music and believe with passionate conviction in the richness and worth of education, mankind, the era of social, economic, and political change through which civilization is passing is a challenge and an opportunity. Forces beyond our control have made it impossible for our country to remain as we have in the past. We must re-examine our goals, and we must inexorably test our daily activities by the touchstone of those ideals. All the values of life, all the values of education, and all the values of music have been winnowed by a great wind. This great wind has resulted in the organization of music in education for the sake of human values.

True educational and musical values are human values. Education and music exist wholly and solely for the sake of life. Anything in education or in music which does not serve the ends of better and fuller living in no way deserves its place. Education is no longer to be valued as a mastery of knowledge, but to live more richly and wholesomely; to be a stronger, better, happier, more cooperative individual; to succeed more fully in the great business of life. Education is no longer to be valued as a means to an end, but as an end in itself, as a goal, as a purpose, as a way of life. This great wind has resulted in the organization of music in education for the sake of human values.

We cannot define the educated man in terms of any list of things he ought to know, or of skills he ought to possess. No knowledge is worth anything at all, merely for the sake of having it. No skill, whether mental or manual, is of itself intrinsically desirable. No subject, however esteemed its traditional place in the scheme of schooling or however artificially attractive and plausible its claims may seem, has, in itself or for itself, any value at all. All such things are worth possessing and worth mastering only insofar as they lead to the more and wiser use of the mind, to a more satisfying, more worthy life; only insofar as they release human and spiritual qualities. Let us examine some of the more salient values attributed to music education.

Unquestionably the most important value derived from musical experience as far as our daily life is concerned is that of *health*—both mental and physical. The more we know of God, the more we know of ourselves, the more we know of the world, the more we know of our chief pursuit in our daily endeavors. Musical participation (vocal as well as instrumental) makes for correct posture and rhythmic deep breathing, which certainly contribute in no small measure to health. But even further reaching in its salutary effects are the mental and emotional stimuli of music. If a sense of wholeness in living, as well as correct posture and rhythmic breathing, results from singing

or from playing a wind instrument, general health cannot but be benefited. There are also those advocates (and they are not without practical experience) who maintain that music has definite therapeutic values.

## Music and Morale

Willem Van de Wall, in his book "The Utilization of Music in Prisons and Mental Hospitals," relates the work of his work with inmates of several correctional institutions. He is of the opinion that his work has done a great deal toward establishing the efficacy of music in treating the abnormal or deranged mind. Consider our foremost problem today—the world crisis—the upheaval of civilization and the setback of culture. Here we find, gleaming through the shambles of war, the radiant glow of music, with its healing qualities. The men of the Armed Forces crave music. They are continuously singing in the face of adversities, marching vigorously to the rhythmic beats of music. Yes, this is music for morale, *esprit de corps*; but it goes deeper than that—it is music for health, for life, for joy. Music is a pertinent part of our daily health program, but even more it is an invisible but potent weapon of war. Music will be a contributing factor in the victorious culmination of our present conflict.

Our next consideration is that of the cultural values. It has been observed during recent years that the participants in musical activities are usually more awake to other cultural opportunities in their environment. Here you find the type of student who in adult life will seek and enjoy the better things that life has to offer. Thousands of music students today, all over the country, are attending concerts by major symphony orchestras.

Perhaps the following incident will illustrate the cultural values of musical training: Recently a record shop sent boys and girls of high school age were contemplating the purchase of records. One boy was debating whether to buy Toscanini's recording of Brahms' "First Symphony" or that conducted by Stokowski. Another was arguing with his friends about the treatment of certain passages in a Beethoven Symphony. There was no question that these students were members of school bands and orchestras. What a great

# Human Values That Count in Music Education

by Daniel L. Martino

Acting Band Conductor and  
Instructor of Music, University of Minnesota

Many theses, lectures, and articles have been presented on the subject of justifying the music program as conducted in the public schools of our nation. The majority of the discussions and papers concerned themselves chiefly with the values of the music program as either an independent educational subject or as an integrating agency of the total educational program.

In the following article by Mr. Martino, we are presented with a most interesting and enlightening viewpoint on the humanistic values of the music education program. We are all becoming more and more concerned with the values of music education as a contributing force in our daily living. As this is, without doubt, one of the major objectives of the current theme, "Widening Horizons for Music Education," it would seem that it is our responsibility to use that which aims at encouraged and eventually realized—Edna's Note.

contribution music has made to the cultural development of these individuals! A human value—without a doubt.

It has been pointed out—with justification—by many educators that one of the most striking and essential characteristics of music is that it is a social art. Says James L. Mursell, an educator vitally interested in human values in music education, "Music implies social situations. It tends to create social patterns of very diverse kinds, and it realizes itself properly in only a social environment. All this is true of music to an extent which holds of no other art."

It goes without saying that normally the performance of music constitutes a social act. We can interpret it in many ways. It is social in the sense of being an overt act of utterance relating something to somebody. The solo playing or singing to an audience is comparable to a certain quality of oratory. When appearing as soloist in front of a band, or playing as an instrumental solo in a band, let us say, a really lifelike social situation is created. The soloist is well aware of his situation; his audience, fellow-bandsmen, all come to expect something of him, the most potent force influencing human beings.

Our soloist, then, is anxious for social approval, and busily prepares for his performance. His proud mother is concerned, warns him about slumping, about leaning on one foot, or keeping his feet far apart—and, oh, yes, the shined shoes.

## A Subtle Development

What is the band conductor's chief concern? "Johnny, hold your horn up! Are you sure you want to play this by memory? Don't forget that I told the band at Letter I, while you play your cadenzas." Yes, leading off into a performance, but what is really happening to Johnny through all this confusion? The answer is simple. He is developing poise, the responsibility of standing on a stage performing for an audience. Will this and similar experiences avail him anything as he prepares for adult life as a worthy member of society? Unquestionably so! He has developed confidence and leadership which make for a useful citizen.

We need not elaborate on the disciplinary value of musical experiences. We are well aware of this value. Music education, sincerely conducted, involves a right attitude. The student realizes that from the moment he produces a sound on his instrument. Posture, holding the instrument, placement of the tongue, mouth-

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

## BAND and ORCHESTRA

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"FORWARD MARCH WITH MUSIC"







## Are Piano Teachers Licensed in Michigan?

Q. Will you please tell me if the bill providing that no person can take private pupils unless certified by the State Board of Education was passed by the General Assembly at Lansing—M. E.

A. Upon receipt of your inquiry I wrote to my friend, Dr. Earl Moore, for information, and he replies, "I haven't heard anything about it." Dr. Moore is Director of the School of Music of the University of Michigan, so he would know if any such scheme were in operation. Attempts at certification have been made by a number of States, and if you are interested I advise you to write to Miss Edith Lucille Robbins, Liberty Theatre Building, Lincoln, Nebraska. Miss Robbins has been for some years Chairman of the Council of State Presidents which is maintained by the Music Teachers National Association as one of its functional activities, and she is therefore in close touch with all sorts of matters such as certification. State associations, and so forth.

## More Information About the Dulcimer

One of our readers has been kind enough to provide us with additional information about the dulcimer, and we are glad to add to what was said in the July, 1943 issue the following, which is quoted literally from a letter signed S.S.T.: "There are several different instruments called the dulcimer. One is the old dulcimer which is listed in the reference books. There is also the so-called dulciana which was used a number of years ago in Pennsylvania, Tennessee, Kentucky, and other localities. I got hold of one of these instruments sometime back, and in making an investigation at that time I found that Mr. John Jacob Niles, Box Hill, Rural Route 7, Lexington, Kentucky, probably knows more about these instruments than anyone else in the country. The dulcimers made in this country were apparently practically all homemade instruments and varied considerably in design, number of strings, and so on. The instrument I have is tuned in open fifths, starting with A. Some of the instruments, I understand, can be tuned starting a fifth higher, with D. However, the strings on the particular instrument I have are too long for this and I have found it necessary to start with A. Thank you very much, R.S.T."

## An Introductory Theory Course

Q. I am writing to ask if you will be so kind as to give me some advice regarding a textbook course in theory in Elements of Music to be given to students in the second year of high school. The course will meet five times a week and in connection with two years of Harmony of two of Augsburg's students will receive one unit of college entrance credit. The course is to include scales, keys, intervals, chord formation and inversion, rhythm and meter, transposition, melody writing, singing, dictation, and so forth—M. C.

A. I doubt whether you will be able to find any one textbook that covers all the things that you want to include in your course. There ought to be such a book, but there just isn't. For the present I suggest that you have your students get either my "Fundamentals of Music" or

## Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.  
Professor Emeritus  
Oberlin CollegeMusic Editor, Webster's New  
International Dictionary

"Music Notation and Terminology." This will give them something to do outside of class, and you will need to provide a set of books for sight-singing during the class hour. "Supplementary Sight-Singing Exercises" is a satisfactory book for this purpose.

As your students become familiar with notation you can then teach them scales, chords, and intervals—by sound, sight, and keyboard. This will lead naturally into the invention of melodies, and before long they will be adding chords to their melodies. Dictation is a natural accompaniment of sight-singing, and within a few months you will find yourself teaching a course in integrated theory in the most approved manner. By which time you may find yourself making a book of your own—if someone else hasn't done it by the time I have typed this. A suggested may be procured from the publishers of THE ETUDE.

## Can One Play Without the Middle Finger?

Q. Could you advise me of an instructor in special fingering on the piano for a girl who has lost the middle finger of her right hand? I am wondering especially about the wisdom of practicing scales, arpeggios, and exercises with the right hand as well as the left.

This girl is doing good work with the left hand, and she is a very capable teacher for about nine years. While she does not wish to specialize in piano, there is a fifth finger, her work, so far, has covered the piano. She is a very capable teacher in making very good progress; while she has not yet learned to play, she seems to have no knowledge of any helpful literature on this subject—L. E. M.

A. Since there is no music edited especially for cases such as this, it is up to the teacher to solve each problem as best he can. It is altogether possible to learn to play the piano quite well in spite of this handicap. The most important thing will be to develop sufficient flexibility of thumb and wrist to get the thumb under the fifth finger in ascending passages, instead of under the fourth as is usually done, and to get the fifth finger over the thumb in descending passages instead of the fourth finger over the thumb.

By all means, practice scales and arpeggios with the right hand as well as with the left. Fingerings for scales will have to be adapted to fit, in general, follow set patterns. First, in general, scale 1-2-4-1-2-4-5-1; and so on, the C-sharp major scale, 2-4-1-2-4-5-1-2.

Other scales will follow this general pattern.

Triad arpeggios from the white keys will have to be fingered 1-2-4-1-2-4-1. Instead of the usual 1-2-3-1-2-3-1, and so forth. From black keys they can be man-

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

aged very well by beginning on the second finger, as from D-flat, 2-1-2-4-1-2-4, and so on. Or, if all black notes are used, as from G-flat, use the same fingerings as from C.

As you can see, it is necessary always to use the fourth finger where the third is usually used, and the fifth finger for the fourth. In time the performer will easily read in fingerings, 4 for 3, and 5 for 4, and will undoubtedly develop considerable facility in playing the piano.

## About Playing Triads

Q. I have great trouble executing triads, and since entering the armed services my trill is worse than ever. I can trill better with my left hand than with my right, and yet I have never practiced triads with my left hand. About five years ago I got a book of trill studies but I never got into where near the speed they were meant to be played. I enjoy THE ETUDE especially the "Questions and Answers" page very much—A. F.

A. To trill both rapidly and musically takes extreme nervous and muscular control, and it may very well be that your left hand is interfering with your right hand and arm is interfering with your trilling. If you are very right-handed you are probably using the right hand and the reason you are apparently trill better with the left hand. Under any conditions it is difficult to improve one's technique and probably the best you can

hope for is to hold your own fairly well in the expectation that when you are mustered out you will be able to practice for several hours a day without interference and thus build up both your technical and your musical ability again. Good luck to you, and may you always continue to find comfort and satisfaction in playing the piano!

## Piano Teaching as a Career

Q. I read your Question and Answer column every month, and I have decided to write you some information. In the eighth grade this year we are making career books on what we would like to do. I am making my book on piano teaching and I would like some information. Do you know of any pamphlets that I could obtain for my book, and if so can I get them? How many piano teachers are there in the United States? Is music teaching becoming more or less important, and what are the prospects for a piano teacher?—P. I.

A. I advise you to write to Mr. C. M. Tremaine, National Bureau for the Advancement of Music, Rockefeller Center, New York City. He will probably be able to supply you with some free literature and also with some of the statistics that you want. My own guess is that piano teachers as a class are probably not doing as well during wartime, but that they will have a great burst of business as soon as the war is over. Certainly the interest in music is growing steadily, and even in the midst of war, some teachers report that they have more pupils than ever and that they are able to charge larger fees because there is so much money in circulation at this time. If there is a piano teacher in your neighborhood, your nearest large city, you might get one of its officers to tell you what the situation is there.

## Orchids for the Editor and a Fine Tribute to Theodore Presser

Many times has it been my wish to express appreciation and admiration for not only your scholarly answers to those queries but also the wisdom, practicing solutions to make things look neat, but there is a lack of space to place your own personality in equal measure and sympathy.

In the very earliest days of THE ETUDE I was a small boy of seven years, and my mother was principal of the high school. I was a very serious student, and I was very professionally and I well remember his saying to me, "Theodore, you must have foresight will carry on." I have just that a part of this ideal has been met, ever since, Walter Damosch has carried on for his father. Leopold—B. E. G.

## An Army Bandmaster Asks For Information

Q. The nineteenth measure of the "Midnight Dream" Overture has intrigued me for some time, and I am taking the liberty of writing you about it. Why at that particular spot does the viola in the orchestral score play just one note and then remain out again? We have been using this number in one of the Army bands, and the arranger gives the note to the oboe. I studied conducting with you many years ago and am coming back as your old teacher for advice—R. V. H.

A. I have asked my friend Maurice Kessler, an experienced orchestral conductor, for his opinion about this. He states that to him the purpose of the note is to indicate the beginning of the next section with a "ping," as it were, and that he thinks it logical and effective. I don't think the single note played by the oboe will produce the same effect as

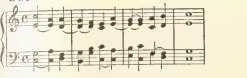
(Continued on Page 367)

THE STUDY of beginning harmony can be made more interesting than it usually is. Students, even the good ones, often fail to make any practical use of their harmonic knowledge. This is because there is little direct connection between the traditional four-part, hymn-tune harmony exercise and the musical compositions which the student encounters in his daily playing and listening experience.

A pupil may learn to add (tenor, alto, and soprano three lower voices below a given soprano. He may even succeed in avoiding that thorn in the side of the harmonic purist—parallel fifths. And yet, this painfully acquired knowledge may not increase his understanding and appreciation of music in the least, and probing will not stimulate his creative instinct at all.

This lack of relationship between the theoretical and the practical is even more apparent to the instrumentalist than to the vocalist. Below (Ex. 1) is a typical sample of the type of material encountered by the elementary harmony student; while the next (Ex. 2) is typical of elementary instrumental music.

Ex. 1



Ex. 2



At first glance one might think that the main difference between the two examples is merely the fact that the first is in four parts, while the second is a single melody with rhythmic accompaniment. But there is a more significant difference than that. In the second example, only basic harmony is used.

In practical harmony, however, there are two classes of chords: basic, or necessary chords; and ornamental, or embellishing chords. The composer may use only basic harmony, depending on rhythmic figuration for the necessary variety, or he may embellish the harmony by a judicious use of ornamental chords. The average harmony student, however, is apt to turn out an exercise in which the two kinds of chords are hopelessly confused—indeed, in which all chords are used as if they were of equal importance. The net result is that the student, while acquiring a certain facility in voice-leading and a certain cleverness in cramming a lot of harmonic variety into a limited space, is usually lacking in feeling for cadence, phrasing, balance, unity, and form.

## Tracing the Faults

The faults mentioned above are directly traceable to the method by which the student works—the method which he is forced to adopt by the very nature of the hymn-tune style. The common practice is to go alone, note by note, choosing a chord for each melody tone. The student tries to think of several chords which contain the given tone. He then tries to choose the one which gives the best voice-leading with the chords already chosen, and then remains out again. If some forbidden progression appears, he tries to avoid it by making an inversion.

The final outcome of such an effort is usually an uninteresting succession of chords—a harmony just in which secondary harmonies are used where primary harmonies are needed; dissonance occurs at the wrong places, rhythmically speaking; and the melodically unimportant notes may have as much harmonic stress as the principal tones.

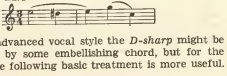
In most practical compositions there is only one basic chord to each measure. Often there is only one change of harmony in an entire phrase. It is not necessary that the melody tone contained in the underlying harmony. At certain points the rhythm may demand a change of harmony even though the melody notes may not change. The experienced com-

poser is guided by his feeling for rhythmic balance in deciding where a chord change is needed and in alternating dissonance with consonance.

The understanding of four-part vocal writing is essential to a well-rounded musical education. But good voice writing is complicated and difficult—much more difficult to teach than simple piano style. Hymn-tune composition should come late, rather than early, in a course of study in harmony.

The pupil should first be taught to scan each measure and choose a chord which fits the important tones. He should be taught from the beginning that, while some melody tones have also a harmonic function, many tones have only a melodic function. In the following (Ex. 3) the basic harmony is obviously the major chord; the D-sharp is merely melodic in function.

Ex. 3



Ex. 4



A good exercise for developing a feeling for form is to have the pupil, at the piano, play a simple melody with the right hand while the left hand strikes the tonic chord over and over again. The tonic chord will probably sound possible for several beats, even for several measures. But eventually a point will be reached where the tonic chord will become unbearable to the ear. That is the point where the basic harmony needs to change. The pupil will

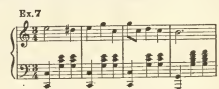
know that any chords, other than tonic, which are introduced at this point of necessary harmonic change are purely ornamental and are not part of the basic harmony. The following (Ex. 5) shows the application of this method. The only bad spot occurs on the second measure (\*). A new basic chord must be chosen at that point.



A pupil working by ear can now arrive at the following improvement (Ex. 6):



Now, to make this into a little musical phrase the student need only apply some uniform rhythmic pattern to the basic chords (Ex. 7):



A few simple accompaniment patterns, such as the following, can be given the pupil as models as soon as the tonic, dominant seventh, and sub-dominant chords are learned. The pupil can discover other forms of accompaniment by observation and analysis of simple, published compositions.



## SHARE YOUR ETUDE

Paper limitations are so severe that it is only with difficulty that we can print enough copies of THE ETUDE to fill the fast-growing demand. Make your ETUDE "work double" by sharing it with some less fortunate music lover.

The use of piano-style, basic harmony will prove more interesting to the pupil because it is more directly related to his everyday needs. After much practice in the use of this style, the more complicated harmonies can be correctly understood and intelligently used, and four-part voice writing can be done artistically and properly feeling for the interplay of basic harmony with ornamental effects.



### A Conference with

## The World's Greatest Guitarist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

After an absence of five years, Andres Segovia has returned to the United States to continue his singular achievement of teaching the guitar, often single-handed, Mr. Segovia (the name is accented on its second syllable) has been said to have raised the guitar to the level of a dignified, classical solo instrument. Actually, Mr. Segovia objects, he has done no such thing. The guitar is a folk instrument, he says, and it has been a folk instrument since the beginning of time. The position of the guitar, classical solo instrument, what he has done is to make it much about it. The guitar is not merely an instrument then, has fluctuated through the centuries, and the sort of "plunk-plunk-plunk" that cannot be heard elsewhere; neither is it a cross-breed of banjo or mandolin. The guitar is a stringed instrument, somewhere between the violin and the viola da gamba, in size, and it is played with the fingers. It is not, as some have said, a floor and cover and has no frets. The guitar is a folk instrument, it has five strings (of gut, steel and nylon), and it has six fingers. The Etude has said that Segovia himself to comment on its history, tradition, and use in relation to modern music—EASTON'S Note.

ANDRES SEGOVIA

**T**HE TRADITION of the guitar is extremely old, and when I speak of its tradition, I mean its purely musical tradition. The "popular" guitars used for the playing of folk-airs, accompaniments, dances and the like, bears about the same relation to the classical tradition as the piano played in the amusement center of some Western pioneer town (where traditional melodies are sung) might bear to the musical development of the piano of Beethoven or the clavichord of Bach. In other words, the "popular" guitar is a tradition, but the uses to which it is put divide its history into separate and very different chapters.

The classical guitar, then, is solely a musical instrument and it dates back to the oldest classic times. The name itself comes from the Greek, *kithara*; and either the guitar as we know it, or some ancestor built along similar lines, was used by the ancient Greeks and Persians. It was brought into Europe by the Spanish, who stole it from the Moors. From Spain, it was carried all over Europe; and though it easily became popular in each country it entered, the guitar has retained a peculiarly Spanish character. That does not mean that the music of other lands cannot be performed upon it; still, it seems to me that the personality of the guitar and the personality of the Spaniard have a sort of predestined affinity. In my own case, I like to say that I formed my *afinidad* for it in order to find it, and came to it afterwards in order to find and play it!

### A Tradition of Its Own

"The real nature of the guitar is best realized when one understands that, in the fourteenth and fifteenth centuries, it and the organ were the only polyphonic instruments known. The Greek *kithara* developed a tradition of its own as a lute-like instrument, but it was not a lute, or lute-type of instrument. We find Bach writing directly for the lute (*de Laute*) in the seventeenth century—but fully two hundred years earlier the lute-type developed in Spain as the *guitarra*. It is this instrument, the *guitarra*, which has survived to this day intact. Indeed, the transition between the *guitarra* and the guitar was almost imperceptible, both instruments being found at the same time. The difference is that the older instrument has double strings, while the modern guitar has single strings. The *guitarra* was a lute-like instrument, and the child, if he is to be a *guitarra*, for the sake of old tradition.

"The earliest formal composers wrote directly for the lute or *vihuela* (or guitar). In 1535 we find Don Luis Milan and, at about the same epoch, Valderrá-

bano and Alonso de Mudarra writing noble music for this instrument. Indeed, it may not be an exaggeration to say that much of the development of polyphonic instrumental music (as opposed to the natural polyphony of the orchestra) stems directly from this old guitar. And, of course, the classic tradition of the guitar is much older and much more widely circulated than the lighter forms with which the guitar is very often popularly associated.

"The question naturally arises:

If the guitar is so old and so musical and so lovely, why is it not better known and more widely played? The answer is a complex one. In first place, the guitar is difficult to play well. Certainly, I realize that the same is true of every instrument—it is not easy to produce a beautiful, balanced, artistic effect on a violin or a piano, either. But even from this generalization, difficulty arises in the impossibility of perfection, a special sort of technic must be developed in guitar playing. That, perhaps, is due to the fact that the guitar shares the nature of two

only the skin of the artist's sensitive finger tips! "Another difficulty of guitar playing is that of tone quality. The instrument has, of course, no pedals. The task of the pedals, which is to prolong tonal vibrations, thus making the sound more lasting and more binding, must be achieved entirely by the fingers. In other words, the natural tone of the guitar is one of brief duration; the art of the (Continued on Page 365)

instruments and requires a mastery of two techniques. The left hand manipulates the strings, as in violin playing, finding its own tonalities and producing intonations. The right hand is responsible for the melodic effects, for tonal quality, for expression. It is the right hand that produces the sound for sounding forth the tones that the left hand has produced and for investing them with musical soul and meaning besides. The right hand, then, shares the properties of harp playing. Thus, the combined techniques required for any satisfactory approach to guitar playing make the instrument, in the eyes of the poet, even the hand of the other two. It may be said here that the guitar strings are never plucked with an instrument—between soul and sound there is

GIRL WITH GUITAR  
From a painting by Jose Huerta

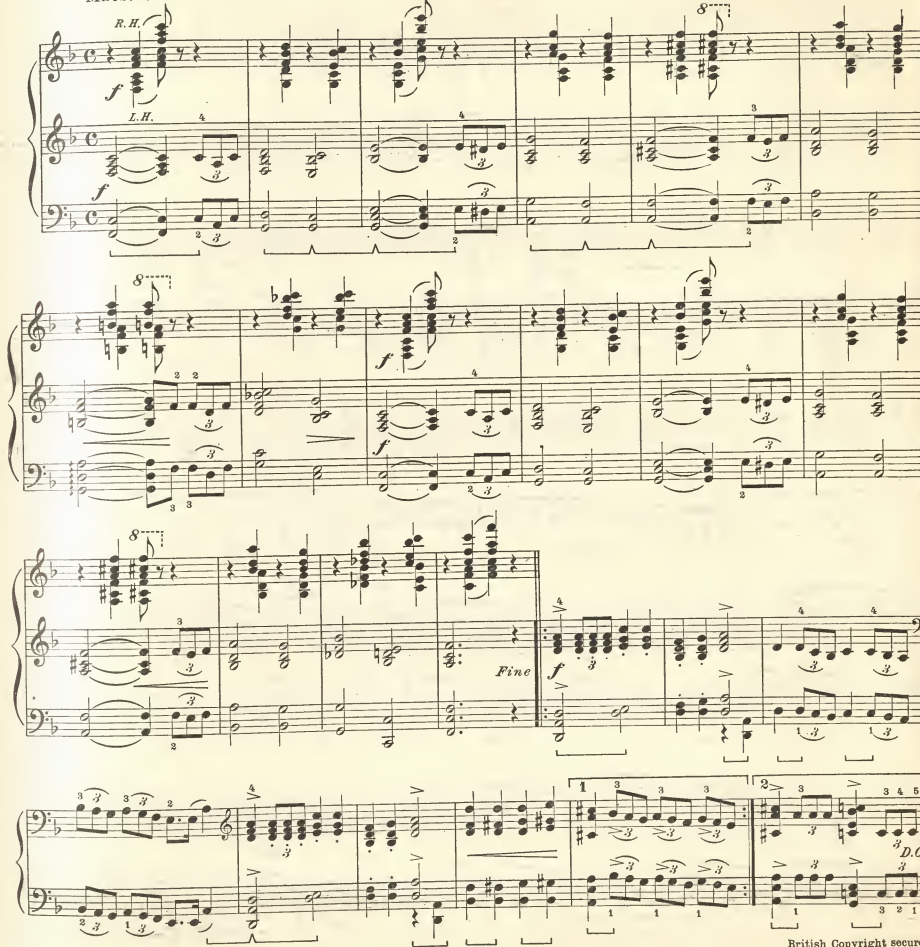
"FORWARD MARCH WITH MUSIC"

A timely *bravura* tribute to Americans who bore the first brunt of the enemy and made unthinkable sacrifices. It is written upon three staves, for simplification, the notes on the upper staff being played while those on the lower staves are held with the pedal. The second section in D minor, despite the grimness of the subject, should not be played like a funeral march. Grade 3½.

FRANK GREY

FRANK GREY

Maestoso marziale M. M. ♩ = 96



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# PASO ARROGANTE

*Paso arrogante* really means "arrogant dance" or more literally, "arrogant step") and suggests *hidalgos* dancing at a court function. The rhythms should be strictly obtained, without being rigid. The Spanish flavor is splendidly marked. Grade 5.

FRANCISCA VALLEJO

With fire and sentiment M.M.  $\text{♩} = 60$

*Mysteriously*

# GAY HUMMING BIRD

Here is a fine test of your speed and articulation. Every note must be clear, but the long phrases must be made to sound as much as possible like the little, prismatic, winged beauty in flight. Work with the *pianissimo* passage until it is like a breath of springtime. Grade 3½.

C. FRANZ KOEHLER

As fast as you can play it



*pp p*  
*mf*  
*cresc.*  
*To Coda*  
*f non rit*  
*p*  
*f subito p*  
*f pp*  
*f subito p*  
*f non rit*  
*D.S. al*  
**CODA**  
*f*  
*f*  
*f*  
*f*

# Valse Debutante

JAMES FRANCIS COOKE

A *valse gracieuse* in fluent French style, after the manner of the salons of the days of Liszt, Chopin, and the romantic Forties of the past century. Play it poetically, as though reciting an enchanting legend. The melody of the first section should sing like a violin. Grade 3½.

Valse grazioso M. M. ♩ = 104

*mf sempre cantabile ed espressivo*  
*cresc.*  
*rubato*  
*mf a tempo*  
*cresc.*  
*1st*  
*Last*  
*f*  
*mp*  
*L.H.*  
*Fine*  
*Piu mosso*  
*rit*  
*a tempo*  
*f*  
*f*  
*Dreamily*  
*pp*  
*lento una corda*  
*R.H.*  
*L.H.*  
*D.C. molto rit*



# PRELUDE

See lesson by Dr. Guy Maier in "The Technic of the Month" elsewhere in this issue. F. CHOPIN, Op. 28, No. 3

Vivace M. M.  $\text{♩} = 72-76$

*leggeramento*

*mf*

*p*

*mf*

*p*

*mf*

*pp*

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995

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*a tempo*

*poco rit*

*p leggiero*

*poco rit*

*mf*

*pp*

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# RONDO A CAPRICCIO

Beethoven called this lively rondo "Rage over a Lost Penny" and, as he had a fine sense of irony, he is believed to have pictured a fussy old gentleman very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not without his sense of humor. Grade 4.

L. VAN BEETHOVEN, from Op. 129

Allegro vivace M. M.  $\text{♩} = 126-144$

*p*

*ten.*

*f*

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Musical score for the left page of a piano study. The score consists of six systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#). The dynamics and markings include:
 

- System 1: *fz*, *sf*, *cresc.*, *f*, *dimin.*
- System 2: *fz*, *sf*, *cresc.*, *f*, *dimin.*
- System 3: *p*, *fp*, *cresc.*, *fp*
- System 4: *f*, *fp*, *cresc.*, *fp*
- System 5: *f*, *p*, *cresc.*, *f*, *a tempo*
- System 6: *f*, *p*, *cresc.*, *f*

 Fingerings are indicated by numbers 1-5. The piece concludes with a final chord.

Musical score for the right page of a piano study. The score consists of five systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#). The dynamics and markings include:
 

- System 1: *cresc.*, *ff*
- System 2: *p*, *ten.*, *p sempre diminuendo e accel.*, *ten.*
- System 3: *cresc.*, *ff*
- System 4: *cresc.*, *ff*
- System 5: *cresc.*, *ff*

 Fingerings are indicated by numbers 1-5. The piece concludes with a final chord.



Grade 3.

## MEADOW FROLIC

WILLIAM SCHER

Moderato M. M. ♩ = 132

*mp*

*To Coda*

*L. H.*

*mf*

*D.C. al*

*CODA*

*p*

*mp*

*pp*

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THE MTDN

Grade 4.

## ALL HAIL THE POWER OF JESUS' NAME

(CORONATION)

OLIVER HOLDEN

Arr. by Clarence Kohlmann

*Fanfare*

*Maestoso*

*Pomposo*

*Con brio*

*Grandioso*

*melodia marcato*

*ff*

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## SECONDO

WALTER ROLFE

127

*f* *f* *mf*

*cresc.* *ff* *ff* *mf*

*f* *mf* *cresc.*

*ff* *Fine* *mp*

*f* *D.C.*

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## PRIMO

WALTER ROLFE

Tempo di Marcia, M. M. ♩ = 120

Tempo di Marcia M. M.  $\text{♩} = 120$

PRIMO

*f* *mf* *ff* *mp* *cresc.* *Fine* *D.C.*



Dorothy B. Gurney

# O PERFECT LOVE

LOUISE E. STAIRS

**Andante**

*p*

1. O per-fect Love, All hu-man thought tran-scend-ing,  
3. Grant them the joy Which bright-ens earth-ly sor-row;

*mf*

Low-ly we kneel in pray'r be-fore Thy throne,— That theirs may be the Love which knows no end-ing,  
Grant them the peace which calms all earth-ly strife,— And to life's day the glo-rious un-known mor-row

**1st** *rit* **Last time** *rit* **Fine**

Whom Thou for-ev-er-more dost join in one. That dawns up-on e-ter-nal love and life.

**A little faster**

2. O per-fect Life,— be Thou their full as-sur-ance Of ten-der char-i-ty and stead-fast faith.

*mf*

*f* *rit* *mp* *rit* **D.C.**

Of pa-tient hope—and qui-et, brave en-dur-ance, With child-like trust—that fears nor pain nor death.

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THE RTUDS

# INTERMEZZO

Registration  
(Ch.or Gt. Soft String 8' & Flute 8' (coup. to Sw.)  
(Sw. Soft 8'  
(Ped. Soft 16' (coup. to Sw.)

Hammond Registration  
(4b) (10) 00 5434 000  
(4b) (10) 00 6743 000

JAMES H. ROGERS

**Quasi allegretto, con grazia** M.M. ♩ = 103

**MANUALS**

*p*

**PEDAL**

*Ped. 41*

*Sw. add Flute 4'*

*Sw*

*Gt.*

*poco cresc.*

*Sw*

*Sw*

*ben sostenuto* *p*

*Gt.*

*cresc.*

*5 4 3 2 1*

*ten.*

*a tempo*

*p poco rall.*

*dim.* *poco vivace* *pp*

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Millions have been thrilled with the performance of this, the best known-work of the famous American master of melody, Charles Wakefield Cadman, by Fritz Kreisler, eminent Austrian violin virtuoso. Victor Record No. 1165-A has had an especially large sale and may be used as a teaching model for students learning this composition.

CHARLES WAKEFIELD CADMAN  
Transcribed by Karl Rissland

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THE ETUDE

JUNE 1944



## THE LAUGHING BROOK

LOUISE GODFREY OGLE

Grade  $2\frac{1}{2}$ .

Allegro M. M. ♩ = 120

Grade 2<sup>1</sup>. Allegro M.M. ♩ = 120

*mp* *leggero* *cresc.* *dim.* *mp* *poco cresc.* *p* *l.h.* *r.h.* *l.h.* *r.h.* *l.h.* *mp a tempo* *cresc.* *dim.* *cresc.* *mp*

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## SONG OF THE PINES

MILDRED ADAIR

Grade 1½.

Slowly, with swaying motion M. M. ♩ = 144

Slowly, with swaying motion M. M. ♩ = 144

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## SOLDIERS' MARCH

ROBERT SCHUMANN, Op. 68, No. 2

Grade 2.

Allegro deciso M. M. ♩ = 120

Grade 2, *Allegro deciso* M.M. ♩ = 120

ROBERT SCHUMANN, Op. 68, No. 2.

The image shows a page of musical notation for a piano piece by Robert Schumann, Op. 68, No. 2. The piece is in 2/4 time, marked 'Allegro deciso' with a tempo of 120 beats per minute. The score is written for piano and includes three systems of music. Each system consists of a treble staff and a bass staff. The first system includes fingerings (1-5), dynamics (f), and articulation (accents). The second system includes fingerings (1-5), dynamics (f), and articulation (accents). The third system includes fingerings (1-5), dynamics (f), and articulation (accents).

*JUNE 1944*

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# GLISTENING GLIDER

Grade 1.

Moderato M. M.  $\text{♩} = 72$

ELIZABETH L. HOPSON

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## The Technic of the Month

Conducted by Guy Maier

### Prelude in G Major, Op. 28, No. 3

by Frederic Chopin

THE FAMILIAR G Major Prelude makes an excellent foil for the F Major Prelude presented in the April Etude. The wise student will study both at the same time, for the G Major's left hand, spinning gaily in the sunshine, is an ideal balance wheel for the softly purring right hand of No. 23.

Like the F Major Prelude, the G Major should be thoroughly practiced with separate hands. Don't make the common mistake of neglecting the right hand, for it sets the pace for the left and must be taught to sing richly and ardently, yet leisurely. Just for fun, try playing this right hand with simple "tango" accompaniment, and you will quickly sense its warm, carefree, Latin flavor, thus:

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Chopin has inserted many rests during the progress of the melody; to play these separate articulations without loss of line, use some such contrasting touches as are indicated above. Note the suggestions for dynamics which I have made. And have you noticed those triple-dotted half notes? Rare, aren't they? Can you "figure 'em out?"

Emphasize the contrast between Measures 16-19, (*forte*) and Measures 20-26 (*piano*). . . . A brief *poco ritard* is recommended in Measure 25, with an immediate *tempo* in Measure 26.

Here are a few pointers for that difficult left hand:

Keep hand and arm completely quiet at all times; curve finger tips as much as possible; avoid the "trick" fingerings given in some editions; if you prefer, use fourth finger on G (seventh note of measure) instead of fifth. Practice in the following fast impulses:

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Also in "off beats" to smooth out pattern:

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

Ex. 26



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## Tone, the Glory of a Fine Chorus

(Continued from Page 330)

he relieves the tension by blending into a lighter quality.

Most dynamics are variances in amount of tone. The *crescendo* and *diminuendo* may be short-of a few bars' duration—or built up slowly through a long phrase or section. All *crescendos* must be built up by action of the breath. Be sure the rib cage and waist are well expanded at all times, the control of the dynamic coming largely from the abdominal muscles.

How often do choir and soloists sing together without any synchronizing color, a procedure as unsatisfactory as disappointing as an entire painting or exhibition done in drab gray—which would be meaningless and uninteresting.

Tonal color comes only through the feeling and imagination of the singer aided by the conductor. If the singer has neither, he still may sing, but will never express any real meaning. If these qualities are absent in the conductor, he may be a good technician or workman, but will never inspire his group. All singing is an expression of emotion and the tone color employed must coordinate with the meaning of the text.

Qualities of the text: What are some of the qualities or emotions in the texts of a well-planned program? There may be joy, reverence, worship, awe, dignity, hatred, anger, revenge, sorrow, gaiety, tenderness, love; the love of the mother for her child, the love of the Heavenly Father for His own, idyllic love, unrequited love (as in many madrigals), pastoral simplicity, the force and beauty of nature, and many others.

It is frequently difficult for the singer to express his emotions, or rather release them, at will. The following procedure is helpful: On the words of the song, scale the C, either ascending or descending or both. Ask the choir to express in their tone the reverence and tenderness they think should be expressed in a song sung before the very throne of God.

Next, sing in to express great anger; then joy, sorrow, tenderness, gaiety, love, and so on. If undirected, the group will almost without exception evidence considerable capacity for colorful singing and tempo adjustment.

In some dramatic studies the numbers "one," "two," and so forth are used in the same manner instead of a vowel. This is good practice and enables the singer to release his emotions readily, even though the word suggests nothing. If this can be done, and any tonal color

sung at will, a fine text will never be colorlessly sung.

The conductor must know the significance of the text, the singer must understand it, feel it, and then express it. If he has nothing to say he should not be inflicted on the public. Only through sincerity can the real meaning of the text be released and reach and touch the listener.

## "Oh, Those Pedals!"

(Continued from Page 338)

are worth. To show their usefulness in pedal passages from organ compositions of an advanced grade of difficulty, I submit the following examples. The first is from the Bach Toccata in F:



The small notes show the pedal keys which are sensed as the time-value notation of these is only approximate. Notice that the left foot senses the C at the very beginning. This passage is also an alternate way of alternate tone color employed must coordinate with the meaning of the text.

Another passage is from the opening of the *Finale in B-flat* by César Franck:



This involves the use of both heel and toe in passing from one key to another with the same foot. That is, in going from the F to the D with the left foot we pass and sense the E-natural and the D with the toe, then change to the heel. In passing from the D to the F at the end of this measure, the toe will practice the E-natural and the F, it being practically in position for the E-natural, while the heel practices the D. A little study of this position will make it easily understood.

Born (1864) near Williamsport, Pennsylvania, Dr. Matfield displayed an early musical aptitude. He made his first public appearance at age eight.

When Dr. Matfield reached thirteen he was named as organist of the American Guild of Organists, which was then the largest and most important of the organists' organizations in the United States. He was named as organist of the American Guild of Organists, which was then the largest and most important of the organists' organizations in the United States.

Dr. Matfield received recognition by the American Guild of Organists, which was then the largest and most important of the organists' organizations in the United States.

The field of organ music became a life-long interest in 1920. And as a student of the University of Chicago, he gave intensive study of extemporaneous playing and giving successful recitals in England and Switzerland.

After returning to America, Dr. Matfield was honored by the Philadelphia Academy of Music with a degree—Doctor of Music in 1930. And seven years later, he received the same honor from the American Guild of Organists.

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## United Nations Piano Recital

(Continued from Page 325)

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## ORGAN QUESTIONS Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published. Naturally, in letters to all friends and advertisers, we can express no opinion as to the relative qualities of various organs.

**Q.** In the Choral, "All Men Must Die," by Bach, as published in "Bach for Beginners in Organ Playing," is only the melody carried as a solo, the eighth and sixteenth notes written on the treble clef played with the left hand together with those on the bass clef, or does the right hand sustain the melody notes while playing the eighth and sixteenth notes of the same figure on the left hand?

**A.** The Choral Prelude, "All Men Must Die," to which you refer, may be played on another manual as a solo, or on the same manual, in which case the accompanying notes can be played with whichever hand is most convenient. We have published the manuscript "The Liturgical Year" (Edited by Riemenschneider) which, in the reading matter, suggests the melody being played as a solo on a different manual.

**Q.** I am a thirteen-year-old boy and started taking piano lessons eight years ago. As we live in the country, I have been taking lessons only when convenient, there being no music teacher near. I want to play pipe organ. I can get the lessons, but have only a read organ for practice. Would it be possible to accomplish much if I could secure a two-manual read organ with or without pedals that would not require electricity?

**A.** A read organ without pedals would scarcely produce satisfactory results in pipe organ study. It is possible to secure a two-manual read organ where electric action would not be required, but the resultant pedal practice would not be satisfactory without power of some kind. Our suggestion is that you try to secure a pedal piano, which would not require power, and which you could use as a pedal practice. We are sending you information as to available instruments by mail.

**Q.** How did the pipe organ happen to be in the service of the Church? I am seeking to me something of the origin of the pipe organ. Did the pipe organ develop from the electric action, second touch, circular console, and heavy tremolos already in the United States? I know that Winton is responsible for much of the progress of the theater organ. What year did this take place—C. C.

**A.** We shall endeavor to give you general information in answer to your questions. "The Organ and its Masters" by Lahee, we find "The next point of general history interest is the time at which the organ was first used in public religious services, and this is said to have been in the time of the Roman Emperor, about A. D. 666, though there are indications that it was used in this manner some two hundred years earlier, in the churches of Spain." This indicates that the organ may have been used in Spain from the fifth century. According to the MacMillan Encyclopedia of Music and Musicians, "The first years of the Christian era, the compass and mechanism of the organ appears to have advanced but little from the principles of Kleinsch who lived about 500 B. C. were in general strictly adopted." . . . . .

Introduced for the purpose of assisting in concert singing in the church during the seventh century, by Pope Vitalian at Rome. We doubt that the popular theater organ originated in the United States. Much of its development was due, probably, to Robert Gottschalk, an Englishman who came to this country in 1850. He and we believe, J. H. Compton (mentioned in "The Recent Revolution" in Organ-building by George L. Mearns) are probably responsible for the development of the theater organ. In reference to Electric Action: In Mr. Muller's book on the subject, "The Organ," covering the year 1833 took a patent, covering an electric connection be-

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## What Do You Know About Schubert?

(Continued from Page 328)

was really a Countess Esterhazy. He was music teacher in the Esterhazy palace, not very far from Vienna, in a region which is now reckoned Hungarian, now Slovakian; hence, so many echoes of so-called Hungarian music in his works. Schubert was twice a guest on this estate. The first time this Countess (the younger of two sisters) was only eleven years old; but the second time she was seventeen. When she asked him why he never dedicated a work to her, he answered: "Everything is dedicated to you, as it is." That is all we know about the matter. But he did dedicate a work to her. She married later and collected these widely scattered works which he had laid at her feet. There is no reason to maintain that he never flattered, but there is no warrant in available authentic records for picturing him as eternally and sentimentally in love. "Lilac Time" is based on a pretty Austrian novel which, however, is nothing more than fiction.

One might reprimand that Schubert did find time, either alone or in feminine company, to fritter away his hours in the vineyard surrounding Vienna, or waste hours sitting in Viennese coffee houses. But the vineyards were for him a portion of the kind of nature he loved. His friends gave him various opportunities for merriment. In the music, however, these assemblages were reading societies in which one read the other members' best works of literature and sometimes even from one's own new works. There was music-making. The friends themselves were "the elite of intellectual Vienna," as Spitta, the biographer of J. S. Bach, called them. One has only to remember the painters, Schwind and Kupelwieser; the poet and subsequent diplomat, Baron Schöber; the dramatist, Heine; the writers. These are the ones who appear in the opera as the lighthearted Bohemians, singing comic sentences.

### A Lover of Nature

Schubert often complained that "unworthy elements" attempted to force their way into this company (whose members were usually called "Schubertiads"). His letters and some of his remarks were very serious, oftentimes written in tones of despair. Sometimes he felt himself so lonely that he wished that he might not awaken the next morning. Toward the end of his short life, his terrible material situation must have tormented him. He had long since given up his post as schoolmaster, and he had never received an official post as a court musician. His compositions were miserably paid for by publishers in Vienna and elsewhere. An anecdote, which unfortunately is true, relates how a foreign musician once visited a Viennese publisher. At the same time, a shy person entered the shop holding a piece of music. But the publisher said merely, "No, not today." And he told the stranger, "That Schubert. He comes nearly every day to offer me a song for one Gulden." (Not quite a dollar.) "But I cannot publish so much," Schubert was often hungry. He died

of typhus, but it is almost certain that the illness would have taken a lighter form if a normally nourished body had been able to resist it.

The official inventory of Schubert's effects sounds shocking. After itemizing the pitiable possessions, we read, "Apart from some old music, valued at ten Gulden (less than ten dollars), the deceased left nothing." And the estate ceased to be valued at sixty-three Gulden, in contrast to which the expenses of Schubert and his family amounted to two hundred sixty-nine Gulden. His surviving father paid the rest. So far as the "old music" was concerned, this consisted of the manuscripts of about five-hundred songs, of which today merely as autographs would be of incalculable worth.

### Noble Aspiration

But not only loneliness and poverty weighed down on Schubert, who is always pictured as a gay and lighthearted person. He scorned the bourgeois that surrounded him, especially when they were musicians. Because of this, he felt himself more closely related to the great master, Beethoven, who then lived in Vienna, a creator who was opening up new paths in his art. The great sonata, the string quartet, and the symphony, were the channels through which Beethoven uttered his message in his last period. And Schubert, likewise, aspired to create works of this type. One need only consider from this standpoint his chamber music, especially the *Quartets in A minor, D minor and G major*, the *Six String Quartets*, the later symphonies, and the much too little-known piano sonatas, to realize his ideals. Schubert wrote spontaneously, quickly, as if hearkening to a divine inspiration. One scarcely finds sketches for the completed works. If you compare the different versions of various songs—particularly those with texts by Goethe (sometimes as many as seven musical settings of one poem)—you can appreciate how he worked, how much thought he gave to his art. His few remaining jottings and sketches almost all were the latest attest to a thoroughly revolutionary, proud, deeply philosophic understanding, which was marked in every instance by a very keen mind. To his contemporaries, he was often weird. His music was repeatedly "too melancholy" for them. "Do you know any merry music?" he would ask. "I don't."

A simple man, in private life, Schubert, in whose presence Schubert had once talked about art and life, wrote to some friends, "I was constantly more and more astonished about this soul of whom it was said that he was a genius. His art was so unreflexive. He gave glimpses into a great world conception, one peculiar to himself."

If to put it musically, one has busied oneself too long with the sweet, easily grasped melody of Schubert, one should now turn more attention to his harmony and to the transformations of his forms, and also to the almost static somberness into which, for all the seeming cheerfulness, he occasionally lapses. He has wholly recognizable Slavic models, especially in his little piano pieces. That alone makes him a cosmopolitan Austrian and frees him from German heaviness. He aspired to reach the heights of Beethoven, but he remained nearer to the background of Mozart from which he came.

## The Guitar and Its Tradition

(Continued from Page 336)

guitarist consists, in part, in prolonging that tone and in creating the illusion of a smooth, slow *legato*.

"Now, these difficulties of guitar playing have had a profound effect on the history of the instrument. The guitar still finds itself more or less at the center of a vicious circle. Since few serious artists devote themselves to it, few serious composers write for it—with the result that little news of the instrument reaches the general music-loving public. Many, otherwise, might easily learn to love the guitar, play it, listen to it, and provide the very interest in it that would induce artists to perform upon it and composers to write for it! That sounds rather complicated, but that is exactly what the case is. Say 'guitar' to the average music lover, and he will think in terms of an instrument used for playing accompaniments and having fun at parties.

### A Musical Missionary

"Gradually, the situation is being remedied. Since my fourteenth year, I have been playing recitals of classic guitar music and have worked hard in my native Spain, as well as in every country I have visited, to gain for this noble instrument the recognition it deserves. And, to my intense gratification, a certain amount of special guitar music has been written for me by some of our most distinguished modern composers, including Pella, Jacques-Ibert, Turina and Castelnuovo-Tedesco. I play much Bach music also, and 'only the least of it' is what one calls an arrangement. No, I play Bach as he himself wrote for the lute. Some of these works he himself transcribed for other instruments at a later time. But the original lute parts exist, and it is to these that I turn. A bit of adjustment may be necessary to adapt them to use on the modern guitar, but certainly no transcribing or arranging is required.

"Through the means of good new music, then, the guitar is coming to be better known and better understood. Already several of the great conservatories are introducing full courses in guitar playing. Such courses now exist in Madrid, Barcelona, Buenos Aires, and other places of direct Spanish tradition; and they are coming to be included in countries that welcome the guitar solely on its musical merits.

### A Wide Interest

"In Geneva, for instance, I was honored by the request to found and head a guitar department, and only my concert engagements prevented my considering it most seriously. And in Russia, where I have made several tours, there were two hundred-fifty ambitious young musicians eager for specialized instruction on the

six-stringed guitar—which is a slight variant of their native, or gypsy, guitar of seven strings. This instrument, I may add, is used largely for accompaniments and folk-songs; its seventh string is not definitely superfluous—if the guitarist has his technique well in his fingers, he does not require the added mechanism of an extra string to help him make music. All this is most encouraging. It shows that the guitar is surely, if slowly, finding its way back to the position of eminence it occupied so many centuries ago.

"My own advice, of course, is to make friends with the guitar! It is an instrument excellently calculated to hold the interest of every musical person. Certainly, it is not a substitute for the ukulele as a means of 'party fun'—but it offers the finest kind of musical entertainment. To me, to hear it, to play it with it. That, actually, is the history of my own approach to the guitar.

### A Self-taught Artist

"In my native Granada, I heard many instruments, but all of them frightened me! Looking back today, I think I must have unconsciously blamed the sins of the performer on the instrument he played; but the fact is that I listened to a violin, was conscious of its scratching tone, and said, 'Ah! That is bad! Not for me!' Then I heard a piano, and became terrified at its blurred thunder; and again I declined with thanks. The same was the case with the violoncello. Through all of these attempts to find something to love, I loved music with all my heart. And there was the guitar that I heard about all the time. No matter how indifferently it was played, it sounded musical and beautiful. So I decided that I must have been waiting for the guitar all the while—from the time before I was born. The guitar, however, was a popular instrument.

"I studied music at the Granada Musical Institute, but there was no professor of the guitar. So I became my own teacher. Also, I became my own pupil. Teacher and pupil have never had any quarrels. I have had no instruction beyond what I provided for myself by studying the music before me and determining, musically, how I wished it to sound. I have toured the world many times since then. Each time I am gratified by the interest shown my guitar and its music. I am confident that the time will soon come when guitar study and guitar playing will not be considered something odd, but part of a complete knowledge of music."

\*\*\*

"Music is one of the most forcible instruments for training, for arousing, for governing the mind and spirit of man."

—GLADSTONE

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# Junior Etude

Edited by

ELIZABETH A. GEST

To Grieg

by Dorothy Rabner (Age 11)  
(JUNE ANNIVERSARY ACOUSTIC)

E-ndless fords and mountains peaked  
with snow  
D-escribe the land Grieg's music  
helps us know,  
V-ariant, hardy peasants haunt his  
notes  
A-and sometimes folk-tunes tell of  
fishing boats.  
R-ugged, lofty, just like Norway's  
shore,  
D-eepest like its waters in his music

score.  
H-ear melodies in "Peer Gynt Suite,"  
G-entility in *Solveig's Song*, so sweet,  
R-ich his chords and such a thrill to  
play—  
I practice some of Grieg's things  
every day.  
E-ven though this mighty man is  
gone,  
Grieg's music, great and fine, lives  
ever on.

English and Music

by Gertrude Greenhalgh Walzer

Lewis was having his music lesson.  
"My new scale is G-sharp minor,  
harmonic form," he said, "but I don't  
know what that funny x is."  
"That is a double-sharp," explained  
Miss Brown. "It raises a tone one  
whole-step."

"So that would make the seventh  
note, F, raised a whole-step to G,"  
said Lewis. "Why can't they write G  
then instead of F double-sharp?"

"Because that would not be good  
writing or spelling. Remember, a  
scale follows the alphabet and no  
letter can be repeated or omitted in  
the octave. G is in this scale as G-  
sharp, so you have to write F double-  
sharp," Miss Brown told him.

The next day in school the class  
was having homonyms and syno-  
nyms and the teacher had written

an example on the board: bare-  
bare, here-here, blue-blue. This gave  
Lewis an idea, and he raised his  
hand and remarked, "I think that's  
like writing in music, because we  
have to spell correctly in music, too."  
"Lewis, will you please explain that  
to the class?" said the teacher, and  
Lewis went to the piano and struck  
G, explaining that sometimes it is G  
and sometimes F double-sharp. "To a  
musician it would be funny to use  
one when the other is intended, just  
like this sentence (and he wrote on  
the board as he spoke)—The wind  
blue around hear threew the bear  
trees."

"Wheel!" exclaimed Jim. "That's a  
phoney. I never knew you had to  
spell in music, too!"  
"You bet you do," answered Lewis.

Serenade

by Martha U. Binde

A mockingbird sings all night long.  
Or, then again, perhaps this is  
His evening serenade,  
To tell us that he's thankful for  
The tall tree's friendly shade!

The Season in Music

by Paul Fouquet

"H ERE it is June, Uncle John,"  
said Bobby, "and you know  
what that means. That  
means summer is here."

"Yes, Bobby, I guess everybody is  
always glad to see summer coming,"  
answered Uncle John. "And have you  
ever noticed that the changing seasons  
have inspired composers to write some of their loveliest music?"  
Tchakovsky composed a set of pieces  
he called *The Seasons*. Perhaps the  
best known of these is the barcarolle  
called *June*."

"Miss Brown said that is going to  
be my next piece!" exclaimed Bobby.  
Uncle John continued: "The happy  
days of summer have suggested so  
many pieces with flower titles, such  
as MacDowell's *To a Wild Rose* and  
*To a Water Lily*. And when we think  
of flowers we often think of bees and  
butterflies, too. Of all the butterfly  
pieces Grieg's is the best known.  
Then there is the etude of Lavalley  
called the *Butterfly*. And, of course,  
you have heard Schumann's set of  
pieces called "Papillons." That is the  
French for butterfly, you know."

"I heard them played in a concert  
as if Bobby," but I did not  
think they sounded like butterflies."

"Well, you see, Bob," Uncle John  
explained, "Schumann did not in-  
tend to describe the flight of a but-  
terfly in his music. He used the word  
butterflies more in a poetic sense,  
meaning that each number in the set  
is a dainty trifle. As a matter of fact,  
Schumann, in his "Papillons," depicts  
a gay carnival scene."

"Then what about bees?" you men-  
tioned bees in summer, you know."  
"Oh, yes, I nearly forgot the bees.  
Well, I know you have heard the  
*Flight of the Bumblebee*, by Rimsky-  
Korsakoff in his music. Remember?  
We heard it last Sunday afternoon."

And there is a buzzing violin piece  
frequently heard on violinists' pro-  
grams, called *L'Abellie (The Bee)*.  
Strange as it may seem, this was  
written by a Franz Schubert, a vi-  
olinist in Dresden, who is said not to  
be related to the great Franz Peter  
Schubert."

"That's funny," said Bob, "but  
then I know three fellows named  
Bill Smith. What about autumn mu-  
sic?" he asked.

"Of course. When the trees color  
up and the frost gets into the air,  
inspiration seems to come to com-  
posers. MacDowell has a short com-  
position called *Autumn*. Chaminade  
has one by this title, also. And in  
the set of pieces by Tchaikovsky we  
mentioned, there is one every  
month, the one for November called  
*Troika* (sleigh ride) is particularly  
well known."

"And then, what about winter?"  
asked Bobby, wanting to make the  
calendar complete.

"Winter brings us compositions,  
too, Bobby. Debussy has a delightful  
piece in his set called "The Children's  
Corner," in which he depicts snow-  
flakes; it is called *The Snow Is Dancing*.  
Tchaikovsky wrote an entire  
opera called "The Snow Maiden."  
You'll see it some time."

"I hope so. And now what about  
spring music? I like spring because  
it means summer is almost here."

"Every one likes spring, I think,"  
answered Uncle John. "Spring, when  
the snow melts and the early flowers  
peep out, seems to be a source of in-  
spiration to composers. Grieg's *To  
Spring* is very well known. So is  
Sinding's *Rustle of Spring*. Mendel-  
son called one of his songs without  
words *May Breeze*. And a more mod-  
ern one that many of our students  
play is Palmgren's *May Night*."

"Do you know, Uncle John, I never  
realized before that we really have  
a complete musical calendar. I'm go-  
ing to learn a piece for each season  
as it comes along. There is so much  
to choose from!"

Discord

by Nancy Donohue



(Dog belongs to Mrs. McDaniel  
Amarioli, Texas)

What's that discord on the keys?  
Stop that racket, if you please!  
Oh, what would our teacher say  
If she heard the way you play!  
Well, dear me! Excuse it please!  
It's just my doggie on the keys!

Answers to Hidden Instrument

Puzzle:

1, ocarina; 2, tuba; 3, oboe; 4, fife;  
5, piccolo; 6, spinet; 7, harmonica;  
8, piano; 9, cornet; 10, drum.

## Junior Etude Contest

The JUNIOR ETUDE will award three at-  
tractive prizes each month for the neatest  
and best stories or essays and for answers  
to puzzles. Contest is open to all boys and  
girls under eighteen years of age.

Class A, fifteen to eighteen years of  
age; Class B, twelve to fifteen years;  
under twelve years.  
Names of prize winners will appear on  
this page in a future issue of *The Etude*.  
The thirty next best contributors will re-  
ceive honorable mention.  
Put your name, age and class in which

you enter on upper left corner of your  
paper, and put your address on upper  
right corner of your paper.

Write on one side of paper only. Do  
not use typewriters and do not have any-  
one copy your work for you.

Essay must contain not over one hun-  
dred and fifty words and must be re-  
ceived at the Junior Etude Office, 172  
Chestnut Street, Philadelphia (1), Pa.,  
by the 22nd of June. Results of contest  
will appear in September. Subject for  
this month's essay, "The Violin."

### My First Lesson

(Prize Winner in Class C)

I guess I will always remember my first  
clarinet lesson, for at that time I had a metal  
clarinet loaned to me by my public school  
teacher. I was told if I did well I would re-  
ceive a wooden one. Yes, I did well that day  
and acquired my new possession. I was nine  
years old at that time and was very proud  
of my instrument. I was now eleven and a  
lot very happy about it. My teacher is in the  
Goldman Band and I am lucky to have such  
a good teacher. When I graduate from  
here I hope to be in the high school band.  
Carl Wolf, New York



Juniors of Apollo, Pennsylvania  
Dawn Walker; Thomas Slonaker; Kenneth  
Bush; Jacqueline Bortz; Nancy Crawford;  
Marilyn Kinkadee; Linda Barclay; Beverly Do-  
son; Eleanor Bush; Barbara Coleman; Mar-  
garet Brackin.

### Puzzle Square

by E. Mendes

.....  
.....  
.....  
.....  
.....  
.....

### My First Lesson

(Prize Winner in Class A)

I had auditioned for my new teacher, and in  
my opinion, I had made a mistake. The teacher  
I had only sung a simple song. It is rather  
terrifying, when you have had little or no  
training, and you are suddenly taken to a  
former Metropolitan Opera singer as a pro-  
spective pupil and given a song to sing I had  
been looking forward to this but now that the  
time had come I was petrified and a huge lump  
was dancing in my throat. But there was noth-  
ing to do about it!

Well, the teacher proved to be a wonderful  
person and not the lofty prima donna I had  
visualized. She told me to come to her studio  
at the opera house the following Friday, and  
having gotten the complete terror out of my  
first lesson, she made a suggestion of my  
system. Since then I will have worked hard,  
made progress, and have come to love my  
lessons better than anything I do.  
Mary Strachen (Age 16),  
New York

### Prize Winner in Class B:

Bonnie Bear, Missouri.

### Letter Box

(Send answers to letters care of Junior  
Etude)

Dear Junior Etude:  
I was just reading the Junior Etude and de-  
cided to write and tell you how much I en-  
joyed this first in our high school band  
and orchestra, and also the piano. I would be  
glad to hear from you. I am a member of the  
band.  
From your friend,  
Maxine E. Rutz (Age 15),  
Kansas

### Honorable Mention for First

Lesson Essays:

Lorraine Ross; Rosemary Brühl; Jeannette  
Schoenbach; Elaine Schrank; Mary Kay  
Stevens; Carole Brooks; Carmela Rietz; Jean  
Welling; Robert Martin; Emily Baird Pierce;  
Margaret Goodman; Ruth Selzer; Bartholomew  
Nasr; Naomi Pollin; Donald Ross Hun-  
singer; Virginia Johnson; Susan Cadou; Ed-  
ward; Esther Fischer; Wilma Jean Wyatt;  
Patricia Ibell; Daniel Emory Dewell; Rena  
Dorland; Florence Armstrong; Bruce Daniels;  
Betty Carson; Louise Lavigne; Ann Mott.

### Honorable Mention for Hidden

Instrument Puzzle:

Palmer Mai; Helen Barnette; Ruth C. Briggs;  
Jedediah Abidiah; Morton Green; Dorothy  
Moody; Vivian Vance; Christine Crick; Carol  
Harrington; Colleen Kline; Elaine Schrank;  
Theresa; Elaine Vance; Margaret; Mary  
Greenhouse; Sally Nall; Patsy Ann Johnson;  
Patricia Wyngaert; Rose Ann Uppick; Elaine  
Duda; Charles David Fischer; Ollie Mofford;  
Barbara May; Daniel Jackson; Mary Alice  
Smith; Ann Strickland; Ann Louise Day  
Dorland; Mercedes Clark; Ruby Rieck  
Graham; Barbara Russ; Daniel E. Dewell

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subscribers (not all) will receive their copies of this issue unwrapped with merely a  
label pasted on the cover indicating the name and address.  
So that we may know whether this change is working to the best interests of sub-  
scribers, it is hoped that all will feel free to advise us just how the new method appears  
to them and whether copies are being received in satisfactory condition.







## Let Phrasing Solve Your Difficulties

(Continued from Page 332)

### Legato

To apply this use of the arm to the longer groups, the student may begin at the end of the first grade, or in the next grade, the "flowing" legato. Now the wrist is swung down only once for a group of several notes, and the arm leans on each finger in turn, as the wrist is swung upward. As:



Often the student makes the three-note "waves" instinctively, especially in such groups as C-E-G, E-G-C, the forms so common in accompaniments. But this stage of the development must be carefully watched, so that (1) the wrist will be swung down intentionally and at the right moment; not accidentally nor promiscuously; (2) there is no "bobbing" up and down during the wave-group, for this will destroy the legato; and (3) the wrist begins to rise at once, after the dip is made. Until the teacher is quite familiar with the effects of this use of the arm-wave, it is well to experiment beforehand, in order to be able to show the student precisely where the dip of the wrist should be made.

As soon as the wave-forms can be made easily with contact-playing—that is, with finger on the key when the wrist is swung down—then the student may be allowed to use a natural, free movement of the fingers also in rapid passages for the better articulation of the tones, and for "sparkle." It seems hardly necessary to remark that exercises for thorough and intelligent development of finger-playing should constantly be used.

The swing of the arm must be gradual, not sudden, in these waves, and must be so controlled that the tones are even in quantity. The objective—a smoothly flowing group of notes—must always be kept in mind.

The technique of the climax of the phrase, the high light, must be properly managed. If the finger strikes hard in order to play forte, or if the hand swings suddenly in the middle of a phrase, or even for the final note, the smooth flow of the legato will be destroyed. This is a common fault with amateurs. The increase in power must be made by leaning more strongly with elastic muscles (not stiff pressure) by means of the swinging arm. The intensity of the pressure-legato is not for this grade.

The technique of the final note is important, for the expression of this last note can color the whole phrase. If it is a short note it may be left at the end of the wave, with a gentle, floating movement as the wrist rises. Examples 1a and 1b may be played thus. Or it may be played—and left—with a sudden upward spring (not too high), as in the Ex. 1. The eighth note should, of course, be

released more quickly than the quarter note of the second measure. If the final note is long, usually it should be played with the down-swing, and gently released with the upward movement.

Certain tones should be "lifted off" lightly with the whole arm while the wrist and hand remain level. This is often the case in the work of the advanced grades, though it is effective in the less rapid groups, especially where much feeling is required.

The advanced student should learn to play both slow and rapid phrases with intense pressure-legato. In this legato the power comes from the shoulder, not from the finger, and not from any freely swinging impulse of the arm. The fingers and hand transmit a pressure from the shoulder while they move close to the keys. Though they are always held under control, they must be ready to yield at any moment, and must move with so sensitive a coordination that shoulder and fingers seem to be one skillful tool.

### Staccato and Portato Phrases

If the motives are staccato or portato, the final note may be made effective by a forward thrust, especially if it is accented. But even here the arm must remain supple. Usually the forward movement is preferable to the backward or outward movement, for it gives the last note a more agreeable tone and, besides, the arm can be better controlled than when moving outward.

The phrase, then, is not merely a group of notes; it is a group of notes with graded intensity of tone and expression, and, in the majority of cases, with flowing legato.

The sense of phrasing is a matter of intensely personal musicianship. It is one of the qualities which makes the readings of one master, whether conductor, pianist, or violinist, satisfying beyond our own anticipations, while those of another seem not only mediocre, but even untrue to the composer. Though it must be founded on knowledge, it must not be mere intellectual measurement of effect. The musicianship of Toscanini is based on the certainty of knowledge, knowledge of chords, of rhythmic figures, of the balance of measures, but it is combined with that intuition which every sensitive musician should seek to cultivate, the feeling for the sense of the music itself.

## The Teacher's Round Table

(Continued from Page 324)

fascinating assignments! Also, I require students to transpose the Póssil piece into several other keys, and also to play it with hands crossed—left hand playing its part in the treble, right hand in the bass.

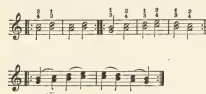
2. Now that your ten-year-old's hands are growing larger, it won't hurt him to stretch an occasional octave here and there. I certainly would not bother him any longer to rewrite pieces for him on account of his stretch. Yes, any of the Aronson Richter books of simple song arrangements are excellent, "Songs of My Country," "Melody Joys," "Play and Sing," and so on. There are also several good volumes of easy March arrangements to be had; any of them will do for the lad.

3. You've certainly "got" me here! I'm afraid that I can only discourage you in your efforts to organize young boys into music clubs. Honestly, I think you will have nothing but heartbreaking work and unsatisfactory results in the end unless all the boys are studying piano with you. The only sensible way to go about this is to persuade your school music supervisor to organize such groups in your town. This is certainly his job; you would, of course, assist him... after all, don't you think you already have a full-time job now—teaching piano—without gratuitously adding more grief to it?

4. You are doing everything possible for your Boogie-Woogers... Have you used the Whitefield "Boogie-Woogie" book? And have you let the boys good, simple arrangements of the *Rhapsody in Blue*, *The Man I Love*, *Blues in the Night*, *White Christmas*, and many others which are now available?

## The Violinist's Forum

(Continued from Page 333)



The second and third of these will need the most attention, and the pupil should be allowed all the time he needs to master them. During this time, the student is probably becoming accustomed to the fifth position; at the proper moment, therefore, the teacher should suggest these exercises to include that position.

When the foregoing can be played easily and accurately—and not a day earlier—the student should take up the third series. As follows:



After this, complete scales in various keys should be studied. In this last series of exercises, the important thing is that the pupil have each pair of fingers in position over the strings on which they are to play. Other exercises, such as changing position with the same pair of fingers, can be introduced at the teacher's discretion.

I should like to emphasize again that the best and quickest results will be obtained only if the pupil practices each exercise on each pair of strings and on all possible combinations of intervals. This method of study will take time, possibly two or three years, but the inevitable result will be the attainment of complete technical control. At the time the pupil meets passages of thirds in his studies or solos. Moreover, this practicing will have two important by-products: the pupil's ear will be trained to greater accuracy, and his left-hand position unquestionably will become excellent.

## A Novel Idea for Buying New Anthems

(Continued from Page 332)

enjoy a concert more if space is at a premium. With this in mind we sent complimentary tickets to neighborhood choirs and musicians and asked our donors to be sure that all tickets were used. The response was most gratifying.

We are now setting ready for our next concert, in the Spring and are looking forward to the greatest success of all. Who knows, maybe it will be the means of providing our choir members with new robes.

## Radio Music at a Time of World Crisis

(Continued from Page 322)

young baritone soloist of Mutual's Music for Remembrance (heard Fridays from 4:30 to 5 P.M. and Saturdays from 8 to 8:30 P.M., EWT) recently won a Metropolitan Opera contract. The twenty-eight-year-old singer has been heard on many WOR-Mutual programs since the end of December. He was signed by Mutual's New York station WOR after having been heard as a Metropolitan Opera auditioner on December 12. Thompson, a son of Oscar Thompson, the eminent music critic of the New York Sun, has sung with the Chicago, San Carlo, and Chautauqua Opera companies and with many music festivals. A product of the Juillard Graduate School of Music in New York, this young baritone is one of the most gifted singers of our times. His musicianship commands respect. Thompson should establish himself as one of the most valuable younger recruits to radio. Columbia's invitation to Music, which is heard Wednesdays from 11:30 to midnight, EWT, is a program which offers a stimulating answer to those music lovers who from time to time wish for the opportunity to hear a greater number of unusual fare on orchestral programs in the concert hall. More than seventeen per cent of its programs this past year has been devoted to world or American premieres of compositions by worthy composers. Most of the programs have presented distinguished soloists. Bernard Herrmann has conducted the greater part of these concerts, but among the guest conductors have been Sir Thomas Beecham, Darius Milhaud, and Paul Hindemith. Some of the works which have been given world premieres in this series during the past year have been Shostakovich's "Second Piano Sonata," the "First Symphony" of Richard Arnell, Hermann's "Welles Raises Kane Suite" and his "Fantastics," and Ketterling's "Johnny Appleseed." Among American premieres on the programs were Rubbra's "Third Symphony," Delius' "Songs of Sunset," and Lambert's "Horoscope."

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